WHO'S TALL, DARK, AND BINGEABLE?
TV'S NEW DAREDEVIL

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Entertainment WEEKLY

APRIL 10, 2015 • #1358

American Boozy! A Toast to...

Amy Schumer

WE RAISE A GLASS
(ACTUALLY ABOUT 2,000 MINI BOTTLES)
TO COMEDY'S
FUNNY, FILTHY, FEARLESS NEW VOICE

BY SARA VILKOMERSON

Ouch! You're Going to Burn Yourself on a Scorching Photo of Scott Eastwood See P. 34

GAME OF THRONES
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Contents

ENTERTAINMENT WEEKLY / **APRIL 10, 2015**

Features

26 COVER
Amy Schumer
Get to know the comedian poised to take over the world.
BY SARA VILKOMERSON

41 Kate Mulgrew
Her wildly diverse 40-year acting career has taken her from deep space to a federal prison. Now Mulgrew has written a memoir, *Born With Teeth*.
BY JOE McGOVERN

34 Scott Eastwood
In *The Longest Ride*, Eastwood steps out of the shadow of his father, Clint, and gallops onto the A list as a cowboy in love.
BY JEFF LABRECQUE

36 *Outlander*
The "Droughtlander" is over! Before they slip back in time (and between the sheets), stars Caitriona Balfe and Sam Heughan reveal the secrets behind our favorite kilty pleasure.
BY AMY WILKINSON

News and Columns

2 EW Unleashed
6 Feedback
9 Sound Bites
10 The Must List
12 News and Notes
Marvel's Daredevil is for grown-up eyes only...
23 Binge!
70 The Bullseye

Reviews

44 Movies
50 TV
57 The Cheat Sheet
60 Music
63 Books
68 Stage

Amy Schumer photographed exclusively for EW by Robert Trachtenberg on March 6, 2015, in New York City

STYLING: ALICIA LOMBARDINI/WALTER SCHUPFER AGENCY; HAIR: KIMBERLY GUELDER/RITA HAZAN; MAKEUP: ANDREA TILLER/THE WALL GROUP; PROP STYLING: MARIA SANTANA/ART DEPARTMENT; MANICURE: KELLY B./DE FACTO INC.

ON THE COVER

For our cover, EW envisioned an homage to *American Beauty* with Amy Schumer covered in candy wrappers. She suggested mini bottles of liquor instead (her sister helped arrange them in her hair)—and forgoing the black-dress wardrobe provided. "I was like, Stop it—I'm going to be naked," Schumer says. The result? "It's my favorite shoot I've ever done."

Photograph by **ROBERT TRACHTENBERG**

Entertainment Unleashed

FIND US ON WEB, TABLET, RADIO, AND MORE

(Clockwise from top left) *Game of Thrones; Nurse Jackie; Survivor; Orphan Black; Veep*

EW.COM

Stay Tuned With EW's TV Recaps

GET READY TO CELEBRATE SPRING, or more important, the new slate of spring TV shows premiering in the next few weeks. Whether you've been desperately waiting to see how the male-clones story line plays out on *Orphan Black* or you're already prepping a drinking game for every time Selina Meyer makes a presidential gaffe on *Veep*, head to *ew.com/tvrecaps* as we weigh in on the big moments and tweetworthy shockers from the night before. You'll find summaries of ongoing fan favorites such as *Arrow*, *Scandal*, *Survivor*, and more, along with our analyses of:

Call the Midwife • Marvel's Daredevil • Game of Thrones • Mad Men • Nurse Jackie • Orphan Black • The Real Housewives of New York City • Turn • Veep

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Mobile

READ EW ON THE GO
EW's digital edition includes bonus images from our Amy Schumer shoot, and is packed with extras like movie trailers and song samples. Access to the digital edition is included for print subscribers. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

Radio

FUNNY LADIES
Listen in as ENTERTAINMENT WEEKLY Radio spotlights some of Hollywood's most promising female stars. Host Jessica Shaw talks with Mindy Kaling (below), Ellie Kemper, Emily Spivey, Molly McNearney, Jane Krakowski, and Kristen Schaal for a "Women to Watch" special airing April 8 at 7 p.m. on SiriusXM Channel 105.

GAME OF THRONES: MACALL B. POLAY/HBO; *NURSE JACKIE*: DAVID M. RUSSELL/SHOWTIME; *SURVIVOR*: CBS; *ORPHAN BLACK*: STEVE WILKIE/BBC AMERICA; *VEEP*: PATRICK HARBRON/HBO; KALING: JAMIE MCCARTHY/WIREIMAGE.COM

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SCREEN STAR REVEALED

with **ALEXANDRA POMALES**

HOW DO ACTORS HIT REFRESH AND TAKE ON NEW ROLES? HOW DO THEY RISE UP FROM CRUSHING DEFEATS? **ALEXANDRA POMALES** SPILLS HOW SHE DUSTS HER LIGHT OFF TO KEEP IT SHINING BRIGHTLY.

A Light Breeze

The acting life can be glamorous, but also takes sacrifice and carries you far from family. Growing up, my mom always kept the windows open. If I'm homesick, cracking a window open, and feeling the breeze, reminds me of home.

Rebooting

I'm a bundle of energy, with a full life. But even I can start dragging. If slow-downs strike, I do a dance routine outdoors and instantly feel refreshed.

Role Playing

Each character is different. To bring a fresh perspective to a new role, I listen to music the character would pick. I relax and imagine what it's like to be her.

A Brand New Day

In Hollywood, as in life, challenges exist. To stay upbeat, I remember my acting coach's best advice: Tomorrow is a new day.

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Entertainment LIGHT BULB

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Feedback

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Color-Blind TV

Kudos for having two covers in a row featuring African-Americans—*How to Get Away With Murder*'s **Viola Davis** (#1352) and *Empire*'s **Terrence Howard** and **Taraji P. Henson** (#1353). Both shows are excellent showcases for their lead actors and have proved that ethnic diversity in prime time works if given the chance.
CHRISTOPHER CURRIE
Detroit

I don't think ***Empire***'s success has anything to do with color. I want entertainment. I want characters I care about or love to hate. I want to be mad when it's over and don't want to wait for next week. For me, *Empire* is Shakespeare on steroids.
KIRSTEN DELL
Galena, Ohio

Too Real for the Big Screen

Hollywood and writer Chris Lee missed an important point about why **war movies** didn't do well between 2002 and 2012 (News and Notes, #1353). Many of us had family and friends who were deployed during that time. Those films were like watching my nightmares coming true. Now that soldiers are returning home, we're responding more positively to movies that show what they and their families have been going through because we're mentally and emotionally in a different place, hence the success of ***American Sniper***.
ELIZA E.
Manchester, N.H.

HONORING LEONARD NIMOY

It was clear from readers' reactions to the passing of Nimoy that the icon will live long and prosper in the lives of those he touched

Few *Star Trek* episodes, if any, finish as emotionally as "Requiem for Methuselah," when Spock acts on McCoy's wish that Kirk forget Rayna by carefully placing his hand on his sleeping captain's temple and whispering, "Forget." Goose bumps.
—STEVEN WELCH,
Berea, Ohio

He was one of the original "weirdos" who helped make it cool to be uncool. He worked hard his whole life to bring happiness to so many people. **—ALI PFEIFFER,** *Louisville, Ky.*

How could you not mention his role on *Fringe*? His portrayal was sly, witty, and just a touch malevolent.
—BETH HEISS,
Prospect, Conn.

Leonard Nimoy on *Fringe*

LEONARD NIMOY: REMEMBERING THE MAN BEHIND SPOCK

Looking for more on the legendary actor? We devoted a special issue to his life and career, including rare photos, memories from celebrity friends, and an appreciation from former astronaut Marsha Ivins. It's available where magazines are sold and online at shop.ew.com.

The Everyman Funnyman

To say that I was excited to see **Jimmy Kimmel** on your cover would be an understatement (#1354). I have watched his show for seven years now, and I truly believe him to be the smartest, most hardworking man in late-night.
DANIEL FIDLER
Newton, Mass.

Trust Her, She's a Librarian

Andrew Smith deserves every bit of love and recognition that you sent his way (Books, #1354)! Thank you for your great coverage of YA literature. Sometimes we YA devotees face an eye roll from family and friends when we describe the plot of our latest obsession. Luckily I can always count on EW to share my appetite for YA books that live up to the highest literary standards, all while being fun to read.
AMY PICKETT
Media, Pa.

CORRECTIONS
While describing the character Jason Voorhees in Jason Lives: Friday the 13th Part VI, *we mistakenly ran a photo of Jason played by Tom Morga from* A New Beginning Part V *of the series (Movies, #1353). Neil Burger directed the pilot of* Billions, *which just received a 12-episode series order from Showtime (News and Notes, #1354). Andrew Smith's YA novel* Grasshopper Jungle *was awarded a 2015 Michael L. Printz Honor citation (Books, #1354).*

YOU TWEET, WE LISTEN

JIMMY KIMMEL GAVE SHOUT-OUTS TO A FEW FAMOUS FRIENDS

Jimmy Kimmel @jimmykimmel thanks @EW @mollymcnearney @BenAffleck @lenadunham @adamcarolla Aunt Chippy & @TheCousinSal http://ow.ly/JVAGZ for your sweet hot love

Jimmy Kimmel @jimmykimmel & thanks @dansnierson @SarahKSilverman @arnettwill @johnkrasinski @ew for all the weird stories too

CONTACT US We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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The Week's Best Sound Bites

"If I'd known it was this cold, darling, I'd have grabbed two more puppies and made mittens."
—Cruella (Victoria Smurfit) on *Once Upon a Time*

"It's time to drop it like it's a higher temperature."
—Oh (Jim Parsons) in *Home*

"Ebola patients hear about Bieber fever and say, 'I'm gonna go ahead and ride this one out.'"
—Kevin Hart, while hosting Comedy Central's *Roast of Justin Bieber*

"Daddy's headed home right now to innovate by learning how to change a poopy diaper and get my swaddle on."
—Justin Timberlake, after thanking his pregnant wife, Jessica Biel, while accepting the Innovator Award, at the iHeartRadio Music Awards

"I was thinking, How many of you do I have to kill to save your lives?... But I'm not gonna do that. You're gonna change."
—Rick Grimes (Andrew Lincoln), to the residents of Alexandria, on *The Walking Dead*

"Different is good. So don't fit in. Don't sit still. Don't ever try to be less than what you are."
—Angelina Jolie at the Nickelodeon Kids' Choice Awards

"I am David Clarke's daughter. I am Amanda Clarke."
—Emily (Emily VanCamp), finally revealing her true identity to the public, on *Revenge*

"Zayn said that after five years he is leaving to focus on his true passion—which is not being shrieked at by a horde of 10-year-old girls every time he opens a door."
—Jimmy Kimmel, about Zayn Malik leaving One Direction, on *Jimmy Kimmel Live!*

"Dean, she was married to Jesus."
—Sam (Jared Padalecki), explaining to Dean (Jensen Ackles) why an attractive nun wasn't hitting on him, on *Supernatural*

SMURFIT: JACK ROWAND/ABC; *HOME*: DREAMWORKS ANIMATION; HART: CHRIS PIZZELLO/AP IMAGES; LINCOLN: GENE PAGE/AMC; TIMBERLAKE: KEVIN WINTER/GETTY IMAGES; JOLIE: LESTER COHEN/WIREIMAGE.COM; VANCAMP, KIMMEL: BOB D'AMICO/ABC (2); PADALECKI: LIANE HENTSCHER/THE CW

*The **Top 10** Things We Love This Week*

The Must List

1 MAD MEN

The wait is over—and, sadly, the end is near. The final season of the seminal series has a crackerjack opener boasting strong character beats and real plot momentum when a figure from Don's past returns to haunt him. *(AMC, Sundays, 10 p.m.)*

Jon Hamm, Christina Hendricks, and Elisabeth Moss

2 "CAN'T DENY MY LOVE," Brandon Flowers

Evan Rachel Wood stars in a new clip for the Killers frontman's excellently '80s-inflected solo track as a simple prairie gal who just might have a dark supernatural secret.

3 THE ROYAL WE, by Heather Cocks and Jessica Morgan

The bloggers behind Go Fug Yourself team up for this hysterical fictional tale of a girl who is not an American Kate Middleton (wink, wink) falling for a classmate who is not Prince William, and all the drama her new royal life entails.

4 LAST WEEK TONIGHT WITH JOHN OLIVER

His weekly must-watch rants are back, and that's a good thing. Because who else is that funny while pointing out how screwed up the world can be? *(HBO, Sundays, 11 p.m.)*

MAD MEN: FRANK OCKENFELS 3/AMC (2); LAST WEEK TONIGHT WITH JOHN OLIVER: ERIC LIEBOWITZ/HBO

Illustration by JESSE LENZ

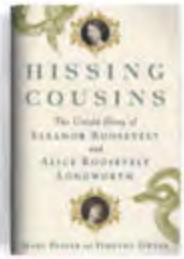
5 BARELY FAMOUS

Erin and Sara Foster are daughters of music royalty (producer David Foster is their dad), but this reality/comedy hybrid proves the sisters are more than their surname. Think *Keeping Up With the Kardashians* meets *The Comeback*. Or just think really funny. *(VH1, Wednesdays, 9:30 p.m.)*

6 LOUIE Louis C.K. has promised that season 5 of his semiautobiographical comedy will be funnier than season 4, and the premiere delivers, as Louie's appearance at a friend's potluck goes horribly, embarrassingly, hilariously wrong. *(FX, Thursdays, 10:30 p.m.)*

7 IVY TRIP, Waxahatchee The third album from Philadelphia fuzz-folkie Katie Crutchfield melds chunky garage guitar and sweetly melodic heart-on-sleeve storytelling—the perfect soundtrack to the world's loudest bonfire.

8 SPONTANEANATION Comedian and *Comedy Bang! Bang!* all-star Paul F. Tompkins rules over his own raucous podcast with a weekly project that combines his incredible knack for improv, a deep well of absurd characters, and an impressive roster of funny pals. *(iTunes)*



9 HISSING COUSINS, by Marc Peyser and Timothy Dwyer This dual biography delves into the oft fraught relationship between Roosevelt cousins Eleanor and Alice. Though on opposite sides of the ideological divide, both were remarkable for their ambition and impact.

10 ROAD TRIP, by Richard Longstreth For the armchair traveler with a nostalgic bent, the book's 220 color photos, taken in the early 1970s, provide a glimpse into roadside architecture built between 1920 and the late 1960s—from hot dog stands and gas stations to motels and more.

BARELY FAMOUS: VH1; *LOUIE*: KC BAILEY/FX; WAXAHATCHEE: JESSE RIGGINS; *ROAD TRIP*: RICHARD LONGSTRETH/UNIVERSE PUBLISHING

HOW COULD YOU DO THIS TO US, ZAYN?! [P. 16]

News & Notes

Bob Gunton and Charlie Cox

MARVEL'S DAREDEVIL

How to Build a Better Superhero Show

Netflix's first comic-inspired series succeeds by being engineered specifically for grown-ups.

BY JAMES HIBBERD

WHY DOES GOING to see *Guardians of the Galaxy* seem legitimately cool, but watching *Arrow* make you feel like you should have Stephen Amell's poster on your bedroom wall? How come *Captain America: The Winter Soldier* is perfectly acceptable to chat about with co-workers, but you'd feel like a nerd bringing up the intricacies of *Marvel's Agents of S.H.I.E.L.D.*? The reason: TV superheroes tend to seem, well, juvenile. (Apologies, Agent Coulson.) Until now, that is. On April 10, when Netflix unspools 13 episodes of *Daredevil*, viewers will be treated to the first superhero series that doesn't seem like it was created to sell lunch boxes. It's not just that *Daredevil*'s lead, Charlie Cox, is (gasp!) over 30, it's that the complex narrative is *intended for mature audiences*. Here's how the show does it:

ZAYN MALIK: JASON MERRITT/GETTY IMAGES; DAREDEVIL: COURTESY MARVEL ENTERTAINMENT; DAREDEVIL: BARRY WETCHER/NETFLIX

(Clockwise from left) Cox; Vincent D'Onofrio; Deborah Ann Woll

SPARING USE OF GOOFY GADGETS

The lawyer son of a boxer who fights crime as a masked vigilante by night, Matt Murdock (Cox) takes on bad guys using only his fists, which means plenty of raw physical beatdowns and minimal sci-fi sorcery or impractical weapons. Instead, the magic happens in the fight choreography. A single-take scene at the end of the second episode features a hallway fight where Daredevil challenges a horde of child traffickers, and it will leave you breathless. "Our templates were the Jason Bourne movies and *The Raid*," says showrunner/EP Steve S. DeKnight. "We wanted the audience to feel each hit."

SUBTLE USE OF SUPERPOWERS

Blinded by chemicals as a kid, Daredevil developed other heightened senses to be able to navigate his neighborhood (just go with this). Rather than using cheesy sonarlike perspective shots the way the notorious 2003 *Daredevil* movie did, the series mainly suggests his powers aurally—like when Murdock follows a man by the ticking of his watch. "We wanted to explore how to tell this story without a visual effect, so we used sounds to make it feel more organic," DeKnight explains.

A MacGUFFIN-FREE ZONE

Murdock's goal isn't to protect some glittering inviso-portal-crypto-thingy, and he's not trying to be a guardian of the galaxy. He's just the protector of 10 blocks! It's as if his superpower is modest ambition. And yet the show's lower stakes don't feel less dramatic. "Instead of trying to find this and neutralize that, it's a conflict between people and personalities," DeKnight says.

NO GEEK BADGE REQUIRED

Don't have the time or inclination to study Marvel's 7,000-character Universe? Here's what you need to know about *Daredevil*: Remember that big alien attack on New York City at the end of the *Avengers* movie? That happened, and that's pretty much it. "Marvel was clear they wanted this to stand alone," DeKnight says. "It's part of the Marvel Universe, but it doesn't build on that. That said, there are a ton of Easter eggs."

REALISTIC(ISH) VIOLENCE

Unlike most superhero shows, which rely on cartoon-style violence, *Daredevil* is bruising and bloody. Murdock spends most of the first half of the season in various states of recovery, leading one character to remark that he might consider exchanging his black sweatshirt for some kind of body armor. Which is to say, he won't turn up in a codpiece anytime soon.

EASING UP ON ROMANCE

You don't see the main villain, Wilson Fisk (Vincent D'Onofrio), until the very end of the third episode. But when you do meet the future Kingpin, he's awkwardly trying to win the heart of an art-gallery owner—the series casts the bad guy as the season's romantic lead, rather than saddling Murdock with the typical "My work is too dangerous to love you!" relationship. "The great thing about Netflix is they allowed us not to get into a soap opera with Matt," DeKnight says. And when Fisk finally shows us his dark side, guess what weapon he uses? That's right, his fists! What did you expect, a magic hammer? ■

DAREDEVIL: BARRY WETCHER/NETFLIX (3); *THE FLASH*: JACK ROWAND/THE CW; *MARVEL'S AGENTS OF S.H.I.E.L.D.*: JUSTIN LUBIN/ABC; *ARROW*: CATE CAMERON/THE CW; *MARVEL'S AGENT CARTER*: BOB D'AMICO/MARVEL; *CONSTANTINE*: QUANTRELL COLBERT/NBC; *GOTHAM*: JESSICA MIGLIO/FOX

SOARING

SINKING

Small-Screen Superheroes

A look at TV's current comic-book adaptations, some of which are on the rise while others lose speed. —KAT WARD

THE FLASH THE CW
4.4M viewers*
This *Arrow* spin-off about a super speedster is on pace to be The CW's most watched show ever, pulling significant numbers for the smaller network.

GOTHAM FOX
8.2M viewers
Built around a pre-Batman Gotham City, it's one of the year's strongest freshman dramas, despite a slip in viewership since its premiere.

MARVEL'S AGENTS OF S.H.I.E.L.D. ABC
7.4M viewers
Numbers are down in its second season, but *Agents* is hanging on, thanks largely to DVR playback.

ARROW THE CW
3.5M viewers
In its third season, *Arrow* is a reliable hit for the network, second only to *The Flash*.

MARVEL'S AGENT CARTER ABC
7.1M viewers
The eight-episode series about a '40s-era lady spy disappointed in the ratings, and its renewal fate remains unclear.

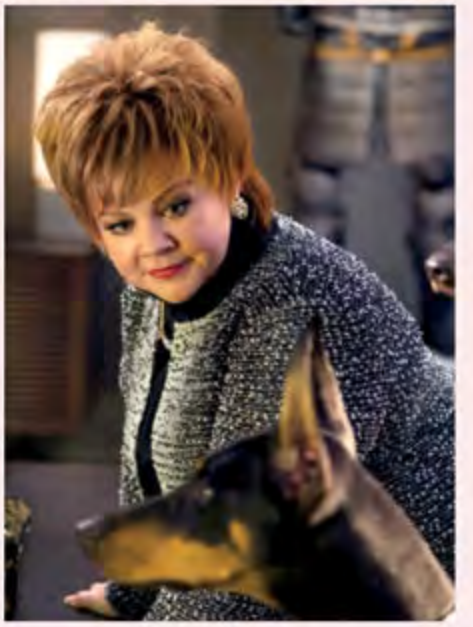
CONSTANTINE NBC
5M viewers
With a Friday time slot, it's unlikely the demon-hunting hero will survive to a second season.

*AVERAGE TOTAL VIEWERS, SEASON TO DATE THROUGH MARCH 29, 2015; SOURCE: NIELSEN

(Clockwise from bottom) *Constantine*; *Marvel's Agent Carter*; *The Flash*; *Marvel's Agents of S.H.I.E.L.D.*; *Arrow*; *Gotham*

Melissa McCarthy as *Michelle Darnell*

MELISSA McCARTHY knows a good wig when she sees one, and rarely will she let it go until she's had her way with it. Such is the case with the spiky red hairpiece that transformed McCarthy into an abrasive self-help guru (think Suze Orman meets Tony Robbins) named Michelle Darnell some 10 years ago at the Groundlings sketch-comedy theater in Los Angeles. Now McCarthy's reprising the role in 2016's R-rated comedy of the same name, which she wrote with her husband, director Ben Falcone, and Steve Mallory. "Michelle clawed for everything she had, and she did not do it in the most karmic way," McCarthy says. Turns out clawing your way to the top means the fall from grace is all the more steep. Fresh out of prison after an insider-trading charge, Darnell concocts a new plan with the help of her old assistant (Kristen Bell), enlisting a misfit Daisy troop to hawk homemade brownies. The marketing scheme leans on the free labor of the Daisies, dubbed Darnell's Darlings—but the girls are tougher than they look. "This is not a sweet, shiny group of girls," McCarthy says. "They're kind of like young thugs." —NICOLE SPERLING



(From top) Kristen Bell and Melissa McCarthy with Darnell's Darlings; McCarthy

The Daily Show: Is America Ready for Trevor Noah?

If humor can't translate between cultures, Trevor Noah may be in trouble. The South African comedian, who will take over as host of *The Daily Show* after Jon Stewart steps down later this year, got his first taste of American fame on March 30 when folks went spelunking through his old tweets and found a joke about fat women, one about white women, and one about "a rich Jewish man" being behind every rap billionaire. Noah was accused of being sexist, racist, and anti-Semitic, followed by demands that he be fired. At press time Comedy Central was standing by him, saying in a statement that "to judge him or his comedy based on a handful of jokes is unfair." It made me wonder if Noah is judging us now, too—and feeling homesick.

South Africa is a country of tribes, stratified by race and divided by 11 official languages, and Noah, 31, succeeded by being a bridge between them. To see him work a stadium there is a thrill because he unifies those divided people by playfully—but with lethal comic aim—making fun of everyone, including himself. When I lived in South Africa, his stand-up helped me understand that country, in all its contradictions and hypocrisies, better than any book. He was my Jon Stewart. He now wants to be ours, if we let him try. —SEAN SMITH

MICHELLE DARNELL: HOPPER STONE/UNIVERSAL PICTURES (2); NOAH: BYRON KEULEMANS

Started my Camry.
Rescued a dog.
Searched for the owners.
Uncovered a plot.
Escaped with the evidence.
Took a leap of faith.
Left them all behind.
Kept the dog.
THE BOLD 2015
CAMRY
ONE BOLD CHOICE LEADS TO ANOTHER.
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TOYOTA
Let's Go Places

The Day the "Music" Sort of Died

On March 25, Zayn Malik announced that he was quitting One Direction, resulting in more than 7 million (and counting) disgruntled tweets and innumerable screams of despair from fans around the world. As the nation mourns, we talk to some of the folks on the front lines. **—TAYLOR WEATHERBY**

THE MIDDLE SCHOOL TEACHER **"It came at the end of Wednesday. Two of my students ran up to me with their phones and told me the news. It was just crying from start to finish—and I mean *sobbing*. One girl said she spent the night lying in her bed, looking at her One Direction poster, crying. She couldn't sleep."** *Deb Richmond, sixth- and seventh-grade teacher, Pensacola, Fla.*

THE SEVENTH GRADER **"We had lacrosse practice, and we honored Zayn by listening to all his songs. One of my friends wrote an essay on One Direction, about how big it would be when he left, and how it would change One Direction forever. I'm confused, a little bit. And I'm mad at him for leaving."** *Alyssa Piazza, 13, Buffalo*

THE TEEN-MAGAZINE EDITOR **"March 25 was a dark day at *Seventeen*. Amid all the shock and OMG!-s that rippled through the staff, no one was hit harder than our Web editor, who actually started crying at her desk. A die-hard Directioner who once ran a 1D fansite, she later self-soothed by watching all of the group's *X Factor* performances on YouTube and playing Zayn's high notes on loop. Hashtag-1D-fam-here-to-stay."** *Michelle Tan, editor in chief,* Seventeen

THE COLLEGE STUDENT **"I was on spring break and my friend called me. I was just like, This is a joke. I was going through all of these emotions, like the stages of grief, and by the time night hit, I just remember getting angry. Like, this is a joke, right? I've even heard rumors that they're going to replace him, and I'm not about that life."** *Seri Hussain, 22, Plano, Tex.*

THE FAN-CLUB PUBLICIST **"There was a surge in traffic to the site, followed by a flood of emails. We were contacted by a large number of fans, mainly to confirm it was true. We did receive a number of membership-cancellation requests, just over 100."** *James Logan, One Direction Fan Club publicist, London*

Little Big Town's Controversial "Crush"

How a breakup song sparked a conversation about equality in country music. **—KYLE ANDERSON**

BACK IN DECEMBER, Little Big Town released "Girl Crush," the second single from their 2014 album *Pain Killer*. The jealousy-themed ballad followed in the wake of the album's hit "Day Drinking," and while it performed digitally, it failed to gain traction on country radio, peaking at No. 30 on the *Billboard* chart.

By March, listeners were calling stations to complain about the line "I wanna taste her lips/ Yeah, 'cause they taste like you," upset at what they (wrongly) perceived to be gay content. In response, stations in Boise, Idaho, and Waco, Tex., pulled the song from rotation.

That move was far from the norm—of the 145 stations that report to Nielsen to track airplay, 139 confirm playing "Girl Crush." "It's a big song for us," says J.R. Schumann, program director for KSCS in Dallas. "I got a couple people who complained, and my advice was to go back and listen. Because what they were saying isn't actually what the song is about."

Still, the confused and isolated backlash caused a media uproar, introducing a conversation that has revealed country music to be more open-minded than its long-established reputation suggests. "People were not fully listening to the lyric and drew their own conclusions. I wish it didn't even have to be that discussion. Why can't we just love everyone?" says the band's Karen Fairchild. Ultimately the controversy worked for Little Big Town: Following a performance on *The Tonight Show* on March 24, the song went to the top of the iTunes download chart overnight. Consider this particular crush requited.

MALIK: KOJI SASAHARA/AP IMAGES; LITTLE BIG TOWN: RICK DIAMOND/GETTY IMAGES FOR COUNTRY MUSIC HALL OF FAME

LET THE EMMY BUZZ BEGIN

Bloodline's Bad Boy

Since his breakout in 2010's *Animal Kingdom*, **Ben Mendelsohn** has distinguished himself with memorably menacing roles in *The Dark Knight Rises* and *Starred Up*, not to mention playing Jessa's flighty father on *Girls*. But the 46-year-old Australian's "Who's that guy?" status is set to expire, thanks to becoming black sheep Danny Rayburn on Netflix's *Bloodline*—and to rumors that he'll lead the first *Star Wars* spin-off film, *Rogue One*. —KEVIN P. SULLIVAN

▶ *Early Days Down Under*

This mainstream moment has been a long time coming for Mendelsohn, who got his first break in the 1987 Aussie teen drama *The Year My Voice Broke*, which led to a string of steady jobs in Australia, including a stint on the soap *Neighbours* opposite Kylie Minogue. Everything changed at age 41, however, when the actor played a sociopathic armed robber on the run in David Michod's 2010 crime thriller *Animal Kingdom*. "It did take a while for the bomb to really go off," Mendelsohn says of his late-stage break. "But once that fuse was lit, things started getting better and better and better and better."

▶ *Going to the Mat With Kyle Chandler*

All the critical acclaim for his performance in *Animal Kingdom* earned Mendelsohn a handful of roles cut from the same sleazy cloth, including Danny on *Bloodline*, but typecasting hasn't been a concern. "I take it as a great compliment," he says. "Who knows? Maybe I am well suited to them." *Bloodline*, the Florida Keys-set story of a prodigal son returned, also gave him the chance to play the offspring of his "talent crushes" Sissy Spacek and Sam Shepard, and to explore different approaches to a scene with his onscreen brother, Kyle Chandler. "Kyle and I would get on the floor, do it left and right and this way and that," he says. "It had some difficult periods, but it had some really fantastic periods."

▶ *Falling in Love With Leia*

With casting rumors swirling around director Gareth Edwards' *Star Wars: Rogue One*, there may be more fantastic periods to come for Mendelsohn. He wouldn't comment on the film—reportedly a popular character's origin story—beyond a playful "Wouldn't that be nice?" but he does share how integral the original trilogy was to him as a kid. "I grew up right smack bang in the sweet spot of all of those," he says. "It's fair to say that as a kid I would have been very happy to be Han Solo and I would have been happy to have gone out with Princess Leia." Sounds like the right man for the job.

(Clockwise from left) Ben Mendelsohn on *Bloodline*; with Joel Edgerton in *Animal Kingdom*; with Jemima Kirke on *Girls*

Avril Lavigne Reveals Why She's Been Hiding—And What's Up Next

When Avril Lavigne revealed on Twitter last December that she'd been having health issues and asked fans to "keep [her] in [their] prayers," it started a media frenzy. Everyone wanted to know: What was wrong with Avril? In the new issue of PEOPLE magazine, the singer reveals she's been battling Lyme disease. "I had no idea a simple bug bite could change my life," she says, but adds that music "helped [her] stay alive during some of [her] darkest times." And now that she's recovered, she's gearing up to release the single "Fly" on April 16 in support of the Special Olympics, which will take place in L.A. this July. (The Avril Lavigne Foundation is sponsoring 30 athletes.) "My heart has always been touched by people dealing with illness and disabilities, but it's taken on a whole new meaning for me since being sick," she says. "I want to be there for others."

BLOODLINE: SAEED ADYANI/NETFLIX; *ANIMAL KINGDOM*: TONY MOTT; *GIRLS*: ©HBO/EVERETT COLLECTION

Q + A

Damian Lewis Gets The Royal Treatment In *Wolf Hall*

The *Homeland* vet transforms into King Henry VIII in PBS *Masterpiece*'s six-part **Wolf Hall** (debuting April 5 at 10 p.m.), based on Hilary Mantel's Man Booker Prize-winning novels. Lewis talks with EW about Tudor style, historical misconceptions, and saying goodbye to Brody. —SARA VILKOMERSON

Do you think British people know the story of Henry VIII better than Americans?

In terms of brand recognition Henry is right up there with Coca-Cola. But people think they know all about him—that he had six wives, that he was inclined to cut their heads off when he didn't get what he wanted. What we see in *Wolf Hall* is much like the books: very quiet, very still. Very political. It's much more *House of Cards* than *Game of Thrones*.

Had you read *Wolf Hall* before signing on to the series?

Yes, and I loved it. I just love this intimate peek behind closed doors, at a part of Tudor history we think we know. Hilary's inventiveness and her imagination and the psychological tickings of these characters are great. And it's been so much fun to act—it's fun to alter some perceptions.

How did you prepare to play Henry?

I couldn't go visit Henry, of course. That was not an option. [*Laughs*] I was able to visit his suits of armor, some of them that he designed himself. With each costume fitting I started to understand him a bit more. It's always an exciting moment when you put the costume on.

Did you learn things about him that surprised you?

Yes! I think mostly the idea of him as a trim, athletic, fit sportsman—that bloated figure we know from the Holbein painting really was only later in his life. This was a man who hunted all day long and raced his horses passionately.

Even though you're no longer on *Homeland*, are you still watching it?

It's all recorded and I'm going to binge-watch it very soon. The show is brilliant, and I was always very realistic about Brody's part and that he needed to disappear.

Now you've signed on to another Showtime series, *Billions*, costarring Paul Giamatti.

I do think some of the best writing happens in TV. It's no accident that I said yes to *Billions* and going back to Showtime.

Wolf Hall: A Word From the Producer

READERS AROUND THE world are familiar with Thomas Cromwell from Hilary Mantel's best-selling books *Wolf Hall* and *Bring Up the Bodies*. So what does the upcoming PBS *Masterpiece* series have to offer those who know the story front to back?

Wolf Hall exec producer Colin Callender explains that while the six episodes are faithful to Mantel's novels, Oscar-nominated writer Peter Straughan refocused the story on Cromwell's (Mark Rylance) quest for revenge against those who wronged his mentor, Cardinal Wolsey (Jonathan Pryce). "With Thomas Cromwell, this central figure much like Bryan Cranston in *Breaking Bad*, you actually see the humanity of the man," Callender says. "He's got to use his guile and his wit to stay ahead of the curve and not get caught."

And as with Walter White, the stakes for Cromwell are exceedingly high. "He knows that if he missteps with Henry VIII, he's not only fired," Callender says. "He'll get his head chopped off." —KEVIN P. SULLIVAN

Damian Lewis and Mark Rylance in *Wolf Hall*

LEWIS: DANNY MARTINDALE/WIREIMAGE.COM; *WOLF HALL*: © GILES KEYTE/PLAYGROUND & COMPANY PICTURES FOR *MASTERPIECE*/BBC

BINGE!

Unbreakable Kimmy Schmidt

YOUR GUIDE TO THE NEW NETFLIX COMEDY EVERYONE'S TALKING (AND SINGING) ABOUT. **By Marc Snetiker**

PREMISE

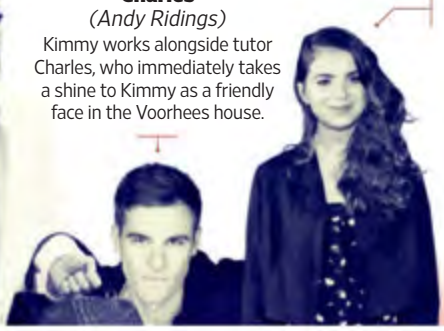
FRESHLY ESCAPED FROM a doomsday cult, Kimmy is ready to make up for lost time by conquering Manhattan and exploring the world she thought was gone. Created by Tina Fey and Robert Carlock, the series bursts with tones of *30 Rock* and a supporting cast of characters almost as absurd as the show's conceit.

Kimmy Schmidt
(Ellie Kemper)
Optimistic, unyielding, and bizarrely familiar with '90s rap, Kimmy wants to hide her identity as one of the "Indiana Mole Women" and rewrite her life story in New York. Up first: finding a job as a nanny, an apartment, and the time to catch up on all the pop culture she missed.

KEY CHARACTERS (AND WHERE TO FIND THEM)

JACQUELINE'S BROWNSTONE

Jacqueline Voorhees
(Jane Krakowski)
The over-the-top socialite who hires Kimmy to take care of her son is rich, oblivious, and self-centered, yet harbors deep insecurities about her heritage.



Charles
(Andy Ridings)
Kimmy works alongside tutor Charles, who immediately takes a shine to Kimmy as a friendly face in the Voorhees house.

Xanthippe Voorhees
(Dylan Gelula)
Jacqueline's stepdaughter is a bratty teenager intent on breaking Kimmy's spirit and discovering her secret identity.

KIMMY'S APARTMENT

Titus Andromedon
(Tituss Burgess)
Kimmy's loud and vivacious roommate is a wannabe Broadway actor with a personality as dramatic as his wardrobe; known to frequently break out in song.

Lillian Kaushtupper
(Carol Kane)
Titus and Kimmy's landlady is thoughtful and maternal, albeit with hilariously criminal tendencies, often alluding to her hatred of gentrification and the one percent.

THE BUNKER

The Indiana Mole Women
Religious zealot Gretchen (Lauren Adams), naive Cyndee (Sara Chase), and abducted maid Donna Maria (Sol Miranda) return to their lives in Durnsville, Ind., after spending 15 years with Kimmy in the bunker, lured by the mysterious Rev. Richard Wayne Gary Wayne (played by... well, we won't spoil it).

UNBREAKABLE KIMMY SCHMIDT: ERIC LIEBOWITZ/NETFLIX (4); RIDINGS: ROBERT KAZANDJIAN; GELULA: J CARTER RINALDI/FILMMAGIC.COM

Unbreakable Kimmy Schmidt

EPISODE GUIDE

KEY ● = Best Episode ● = Skippable Episode

EPISODE 1
Kimmy Goes Outside!

Kimmy moves to New York.
BEST ONE-LINER "I'm pretty but tough, like a diamond...or beef jerky in a ball gown." —*TITUS*
WATCH FOR The Mole Women's *Today* interview

EPISODE 2
Kimmy Gets a Job!

Kimmy must plan a party for Jacqueline's son.
BEST ONE-LINER "That was the fanciest sentence I've ever heard, and I used to watch *Frasier*." —*KIMMY*
WATCH FOR The faux Times Square characters ("definitely not Miss Piggy")

EPISODE 3
Kimmy Goes on a Date!

Kimmy's set up with an elderly man.
BEST ONE-LINER "The monkey was a woman. Women can be anything these days."—*KIMMY*
WATCH FOR Jacqueline's Sears catalog covers

EPISODE 4
Kimmy Goes to the Doctor!

Kimmy contemplates plastic surgery.
BEST ONE-LINER "You don't know what you look like? How do you know your self-worth?" —*JACQUELINE*
WATCH FOR Buhbreeze

EPISODE 5
Kimmy Kisses a Boy!

Cyndee and her fiancé, Brandon—who may be gay—visit.
BEST ONE-LINER "He's not gay. Gay hasn't even gotten to Indiana yet. There have been rumors in Ohio." —*KIMMY*
WATCH FOR Titus' *Footloose* seduction of Brandon

EPISODE 6
Kimmy Goes to School!

Kimmy tries to get a GED.
BEST ONE-LINER "They'll never even know we were there. I sanded off my fingerprints years ago." —*LILLIAN*
WATCH FOR "Peeno Noir"

● **EPISODE 7**
Kimmy Goes to a Party!

Jacqueline tries to catch her husband in an affair.
BEST ONE-LINER "Hey, Xan. 2090 called. You're dead and you wasted your time on Earth." —*KIMMY*
WATCH FOR The websites on Titus' cardboard laptop

EPISODE 8
Kimmy Is Bad at Math!

Titus works as a werewolf waiter; Kimmy is tutored by classmate Dong.
BEST ONE-LINER "Delivering Chinese food all day can be depressing. Like when people yell out, 'Food's here!' as if they have a family, but I know they are alone." —*DONG*
WATCH FOR Amy Sedaris

● **EPISODE 9**
Kimmy Has a Birthday!

Kimmy's 30th is marred by competition between boyfriend Logan and Dong.
BEST ONE-LINER "I will handle the music, and it will all be from after the year Christina Aguilera started eating hot dogs." —*TITUS*
WATCH FOR Logan's artisanal frozen water

EPISODE 10
Kimmy's in a Love Triangle!

Kimmy has a tough choice; Titus hires a straight coach.

BEST ONE-LINER "The last time I had two men fighting over me, I was a table at a Fire Island arm-wrestling match." —*TITUS*
WATCH FOR The straight coach's wall of heroes

EPISODE 11
Kimmy Rides a Bike!

Kimmy ignores Reverend Wayne's trial, takes spin.
BEST ONE-LINER "Be like a drunk girl getting out of a cab and leave everything behind!" —*CYCLE INSTRUCTOR TRISTAFÉ*
WATCH FOR Stenography

EPISODE 12
Kimmy Goes to Court!

Kimmy returns to Durnsville to testify in the trial.
BEST ONE-LINER "As we say in New York, 'Look at the marbling on that corned beef!'" —*KIMMY*
WATCH FOR The related videos listed alongside Titus' YouTube interview

EPISODE 13
Kimmy Makes Waffles!

Kimmy revisits the bunker.
BEST ONE-LINER "I know how you rich people treat the help. I've seen *Cinderella*." —*LILLIAN*
WATCH FOR The end! *SOB*

Total Run Time: 5 HRS., 23 MINS.

UNBREAKABLE BEATS

If *Kimmy*'s quirky music sounds familiar, it's because the show is scored by ***30 Rock* composer Jeff Richmond**, who's married to Tina Fey. Viewers can't get enough of the show's catchy theme—an Auto-Tuned news report that Richmond wrote and sent to viral-video gurus the Gregory Brothers to reverse engineer into a song. But the breakout tune is "**Peeno Noir**," Titus' music-video ode to male genitalia, which **Burgess** says is the thing fans most frequently quote back to him: "I love that it's taken on a life of its own outside of me."

SEASON 2 SCOOP

What's next for Kimmy? Filming on season 2 will begin in August (with a tentative spring '16 premiere), picking up on the new relationships forged in the finale. "By the end, we had Lillian and Jacqueline off on a story together, which is something you couldn't have thought would have happened, and that will be part of the fun of next season," says Carlock, adding that Titus will try to outrun his past while continuing to chase his dream. "It's not a question of what's the next 'Peeno Noir,' but rather, what's the next iteration of what Titus would possibly do to top that?" Peeno...Grigio?

ERIC LIEBOWITZ/NETFLIX (6)

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THE BREAK*FAST* BAR

PHOTOGRAPHS BY
Robert Trachtenberg

Amy Schumer photographed on March 6, 2015, in New York City

Schumer? We Hardly Know Her!

yet!

MEET **AMY SCHUMER**, THE COMEDIAN POISED TO TAKE OVER THE WORLD.

BY **SARA VILKOMERSON**

It's

Feb. 28, and in the greenroom at Comedy Central's *Night of Too Many Stars*, Jon Stewart starts in on some jokes with Paul Rudd. Sarah Silverman sits on the couch, laughing with Chris Rock. "Weird Al" Yankovic tells Steve Carell how much he loved *Foxcatcher*. Wherever you are, you can hear Gilbert Gottfried.

But when Amy Schumer strides on stage—legs long and lean under a little black dress, blond ponytail swinging—a hush falls over the room. She opens with a wry "I believe it was my mentor, the great Bill Cosby, who said..." before plunging into the kind of set that's made her a comedian to whom other comics pay attention. Tonight, in just five minutes of screen time, she hits on some coastal double standards ("I just found out I'm too disgusting for L.A."), what to do when your stunt double is a guy ("We look alike. Do you hate yourself? Have sex with me"), and sleeping tips ("I was having some wine...and, uh, weed and Ambien, or as I call it: tucking myself in"). She is all brassy confidence as she picks apart the absurdity of human behavior and gender inequality. "I think I get labeled a sex comic just because I'm a woman. I feel like a guy could get up here and *literally* pull his d--- out and everyone would be like, 'He's a thinker!' "

Back in the greenroom, Silverman turns to Bill Burr. "Have you seen the trailer for her movie?" she asks, sotto voce, referring to this summer's *Trainwreck*, written by and starring Schumer and directed by Judd Apatow. "*Funnnny*."

It's not just comics in the know. Schumer's star has been on a steady rise for years. She placed fourth on NBC's *Last Comic Standing* in 2007. Then there was her big breakout—the now-infamous Charlie Sheen roast in 2011 when she hit the dais, flashed a friendly grin, and absolutely *murdered* everyone in sight. (Sample quip to Mike Tyson: "You have a slutty lower-back tattoo on your face. Men don't know whether to be scared of it or finish on it.") Next came a Comedy Central special, 2012's *Mostly Sex Stuff* (no, the title was not ironic). When *Inside Amy Schumer*—the show she co-created, exec-produces, writes for, and stars on—debuted in 2013, it was the network's highest-rated premiere. The second season was nominated for an Emmy.

Yet all signs point to this being the year that Amy Schumer's career will undergo a seismic shift. She's hosting the MTV Movie Awards on April 12, and on April 21 *Inside Amy Schumer* returns for its third season, dubbed "The Year of the Ass," with guest stars like Jerry Seinfeld, Natasha Lyonne, and Jeff Goldblum. And on July 17, *Trainwreck*—which slayed

(PREVIOUS SPREAD) STYLING: ALICIA LOMBARDINI/WALTER SCHUPFER AGENCY; HAIR: KIMBERLY GUELDNER/RITA HAZAN; MAKEUP: ANDREA TILLER/THE WALL GROUP; PROP STYLING: MARIA SANTANA/ART DEPARTMENT; NAILS: KELLY B./DEFACTO INC.; DRESS: ALEXANDRA VIDAL

Schumer performs at Comedy Central's *Night of Too Many Stars*

Judd Apatow, Schumer, and Bill Hader on the set of *Trainwreck*

audiences and critics at SXSW—will arrive in theaters and place her firmly in the same movie-star league as box-office-busting comedic actresses such as Kristen Wiig and Melissa McCarthy. It's the kind of planet-aligning lineup that has everyone poised to wax poetic about the 33-year-old's ascension. But this is not a story about luck or good timing. "You tend to have your moment when you create something that's very strong," says Apatow. "Amy is very, *very* deserving."

Amy Schumer spent the early part of her life on Manhattan's tony Upper East Side,"the middlest," she says, between older brother Jason, now a jazz musician, and sister Kim. But things went spectacularly pear-shaped starting when Schumer was 12: Her father was diagnosed with multiple sclerosis, and his successful company went bankrupt. Soon after, the family relocated to Long Island. Then her parents split up. "It was *Hunger Games*," says Schumer. "I was like, 'I'll take it from here.' I tried to make everything okay by making everyone laugh about how horrible things were. It kept us alive."

She and Kim, now 30, always close, grew closer. (They're still completely inseparable: Kim Caramele serves as writer, associate producer, best friend, road manager, and spiritual touchstone. She was working as a school psychologist in Illinois until Schumer moved her to New York to write for the show. "Amy thinks I'm really funny, which is nice," says Caramele. "Maybe that's because she loves me?") Caramele was her partner in crime—especially as a costar in Schumer-directed plays, dance routines, and songs performed in the living room.

Their father's disease progressed, and things got tougher. When Schumer was 17 he took her to the airport and walked her to the gate. At one point, he lost control of his bowels in the terminal. "I was flying out to see my brother in Montana and I think I spent the flight looking out the window, blinking," she recalls. "By the time I got there and told him what happened it had become a bit." Later in life, she tried to work this childhood trauma into her stage act. "People were like, 'Nooooo, too dark,'" she says with a laugh. "In my family no one has ever laughed that hard at anything."

She majored in drama at Towson University and after she graduated continued to study in New York at the prestigious William Esper Studio. It was there that she met Kevin Kane, a close friend and producer on *Inside Amy Schumer*. Together they founded a theater company called the Collective that still meets every Monday; Schumer tends to workshop her material there. "I'm excited about *Trainwreck* because people are going to say, 'Hey, look at this stand-up comic—she can be an actress,'" says Kane. "I'm like, look at this serious actress who has made her way by doing stand-up."

She started to do stand-up in her early 20s, and slowly began crafting her onstage persona, spending a lot of time at New York's Comedy Cellar, where she still performs. Schumer has the blond hair, round blue eyes, and good bones of an all-American cheerleader, which is why her explicit talk of penises, vaginas, and the things that happen when they meet takes audiences by surprise.

After the Charlie Sheen roast elevated Schumer's status—"Now I watch it and I'm like, who the f--- is this kid? I can't believe the b---s on me"—Comedy Central offered her a blind pilot deal, hinting they'd be interested in a Chelsea Handler-type format. She and Daniel Powell, a former executive at the network, started to hash out a pitch. A few nights before the meeting, Schumer had drinks with an old friend, comedian Jessi Klein (now the head writer on the show). "She just talked about what she ultimately wanted to do, which was to be an actress," says Klein. "I told her: Do not squander this. Go bananas!"

(THIS SPREAD) SCHUMER: STEPHEN LOVEKIN/GETTY IMAGES FOR COMEDY CENTRAL; *TRAINWRECK*: MARY CYBULSKI/UNIVERSAL PICTURES

Schumer took Klein's advice. "She texted me and said, 'Scrap the treatment. I want to do my *Louie*,'" remembers Powell. "She wanted to make sure this was *exactly* the show she wanted to do." *Inside Amy Schumer*, which has sketches, man-on-the-street interviews, *60 Minutes*-esque one-on-ones with everyone from porn camera operators to flight attendants, and interstitial clips of her stand-up, debuted in April 2013. Sketches such as "Compliments," an exaggerated, uncomfortably true send-up of how women have trouble accepting them, and "Gang Bang," a cringeworthy flip of the script, have gone viral. "That began to clarify our point of view," Powell says. "This is a brashly feminist show, and I don't think there's any shame in that."

Season 3 will push the envelope even further. Highlights include a *Friday Night Lights* spoof about football players and rape and a sketch three years in the making about how Hollywood treats middle-aged women (starring three A-listers we're not allowed to name). And that's just in the first episode.

On March 2, day 28 of production on *Inside Amy Schumer*'s third season, the cast and crew are camped out in the basement of a Manhattan bar with a mechanical bull for a sketch titled "Sexy Rodeo." A comely young actress in a cropped red top and tight jeans climbs aboard the bull and rides it seductively for a few takes. Schumer has been chatting casually—she, Klein, and Caramele are emotionally invested in the outcome of *The Bachelor*—but when the cameras roll she snaps into producer mode. "Should she put her hand in her hair?" she asks Klein, who nods. Schumer gives the note, the bull starts bucking, and the actress arches her back and runs her hands through her hair orgasmically. Schumer bounces with delight and claps. "Aaand now I know I've been *f---ing* wrong all these years," she says.

Schumer's up next. She approaches the bull warily. A stunt double is standing by, but Schumer gamely climbs on and then spends the next 20 minutes

"I watch the Charlie Sheen roast and I'm like, who the f--- is this kid? I can't believe the b---s on me."

Inside Amy Schumer's Best Sketches

The series is constantly LOL clever, so how can you pick the top moments? No worries, we did it for you.

Sexting

SEASON 1 • EPISODE 2

Sexting is a relatively new part of modern romance. Schumer—sporting a cat T-shirt and eating pasta on the sofa—envisions typing what she *really* wants a man to do for her. For example: "Tell me I'm safe in my apartment."

Compliments

SEASON 1 • EPISODE 3

Ever notice just how hard it is for women to accept a simple compliment? This sketch—one of the first to become a viral hit—takes this idea to such an extreme that the women all end up killing themselves. (Funny, we swear!)

Herpes Scare

SEASON 2 • EPISODE 1

Imagine a world where God takes the form of a white-clad and gay Paul Giamatti. Now imagine Amy bargaining to get him to take away her STD. God's best line: "I really need to stop making so many white girls."

A Very Realistic Military Game

SEASON 2 • EPISODE 2

A perfect example of how Schumer mixes real-life issues with comedy: When Amy plays this *Call of Duty*-like videogame with her boyfriend, she picks the avatar of a female soldier. She's horrified when her player is raped by a fellow soldier. Does she wish to report it? Yes, she clicks. "Are you sure?" the game presses on, before burying her avatar in paperwork and attacking her personal character in Washington. "Obviously you did something wrong," her boyfriend tells her.

The Foodroom

SEASON 2 • EPISODE 3

Even a casual viewer of any Aaron Sorkin show will recognize the pitch-perfect send-up. Josh Charles guest-stars as a manager of a fast-food chain who passionately defends the old-fashioned ways in the face of pressure to offer healthy options. "What's next? No more chicken beaks in 'The Everything'?"

What Makes Schumer Fun(ny)?

We asked her peers to weigh in

Nikki Glaser

"Amy's superpower is that she does not care if you dislike her. Even before she was famous, others' opinions of her have always been irrelevant. This immunity is key to her fearlessness, because she leaves you with no option but to love her. And that, of course, is not hard to do."

Chelsea Peretti

"Amy is funny because she doesn't care what anyone thinks, to a clinical degree."

Colin Quinn

"Amy is funny because she would be horrified by this annoying, stupid question and so am I."

Vanessa Bayer

"Being smart, fearless, and lovely. That's what makes me funny. I'm sorry, what was the question?"

Dave Attell

"Amy made Amy funny. She works 12-hour days and still comes out to a club to do a set. She gets off on the live crowd and the chance to push a joke as far as it can go. Amy is the real deal."

Rachel Feinstein

"Amy has an amazing capacity to take any moment and reduce it to what it is. She is not afraid of sharing the most vulnerable thing in front of an audience, and they love her for it."

Tim Meadows

"I first heard Amy on *Howard Stern* reading jokes she didn't do at some roast. Her throw-away jokes were great. I met her face-to-face at the reading for *Trainwreck*. She was sweet and down-to-earth. And really sexy."

demonstrating that she's daring in not only what she says but what she can do. She later posts a picture on Instagram; her hair is disheveled and fake blood drips out of her nose. The caption reads: "Local single in your area."

In 2012 Schumer was a guest on Howard Stern's SiriusXM radio show. She talked about a lot of things—shoplifting as a kid, encountering an uncircumcised penis for the first time ("Why is the gnome from Travelocity in your underpants?"), and her father's illness. Across the country, Judd Apatow was listening. "I stayed in the car just to hear the rest of the interview," he says. "She was so funny, engaging, and frank—someone who had stories to tell. You could tell she has a great heart and is fearless about her honesty."

Apatow arranged to meet with her when she was next in Los Angeles. They hit it off, and she went home and wrote a script (one he calls "high concept" that Schumer hopes to develop). He encouraged her to think about writing something more personal and sent her back to the drawing board.

"I was falling in love with a guy and scared out of my mind," Schumer says. "Judd and I talked about how all these defense mechanisms that get you through things start to bite you in the ass. I was trying to sabotage the relationship because I was afraid of getting hurt."

The result was *Trainwreck*, the story of Amy (Schumer), a writer at a men's magazine who fears monogamy the way some people fear bedbugs. This becomes a problem after her editor in chief (Tilda Swinton) assigns her a story on Aaron (Bill Hader), a sports doctor to the stars—LeBron James has a sizable supporting role as himself—who happens to be her own personal kryptonite: a nice guy who really likes her and wants to settle down. There's plenty to recognize from Schumer's biography. Movie Amy also has a father (Colin Quinn) who suffers from MS and is supertight with her younger, married sister named Kim (Brie Larson). At the

GLASER: LLOYD BISHOP/NBC/NBCU PHOTO BANK/GETTY IMAGES; PERETTI: PAUL REDMOND/FILMMAGIC.COM; QUINN: ROB KIM/GETTY IMAGES; BAYER: MICHAEL LOCCISANO/GETTY IMAGES; ATTELL: MIKE COPPOLA/GETTY IMAGES; FEINSTEIN: MIKE COPPOLA/GETTY IMAGES; MEADOWS: FREDERICK M. BROWN/GETTY IMAGES

Amber Rose and Schumer in the new season of *Inside Amy Schumer*

first table read Schumer realized just how personal a story she'd written. "I looked up and thought, 'Well, everyone in this room now knows my deepest fears,'" she says. Did writing the script help her cycle out of her issues? Schumer laughs: "Nooooo."

"This apartment doesn't scream f---fest, right?" Schumer is sitting in the living room of her tasteful Upper West Side pad—and for the record, the answer is no. She lives on the top floor of a brownstone, the kind with built-in bookshelves and wide-planked wooden floors that you'd expect to see in a Nora Ephron movie. The only hint of her celebrity is the oversize framed blow-up print of Schumer sandwiched between the Hemsworth brothers—a gift from Ellen DeGeneres—hanging on the wall. Schumer, in a green cotton T-shirt and black pants, relaxes in an armchair with a glass of wine. Because she weaves pieces of her real life into her stand-up, strangers tend to confuse onstage Amy ("I'm a little bit sluttier than the average bear") with offstage Amy, who is much more earnest and straightforward. "I'm not very sexually active," she says. "On stage I talk about my boyfriend and the two guys I dated and my one and only one-night stand, and it sounds like 'This girl is a real Dumpster.' But really over two years I slept with four people. Not that there'd be anything wrong if I slept with more if that's what I wanted to do."

She's currently single—the relationship that helped inspire *Trainwreck* imploded by the second table read. Dating is hard enough without the challenge of an increasingly high profile. "I don't want someone who thinks that I'll help [his career]. I want to be with someone who likes me," she says. "Also, I feel like I'm supposed to be alone right now and really focused."

There's plenty to focus on. After production on the show wrapped she immediately went back on tour, working on her stand-up and readying her act for another Comedy Central special. "I'm toying with calling it *Not Enough for a Load*," she deadpans. She wants to keep acting and writing for films—and plans for *Inside Amy Schumer* to continue. She's aware that her work and the show provide an important voice for women. "I didn't mean to become a beacon for feminism, but I'm really embracing it," Schumer says. "I'm an unflinching feminist, so it makes sense for me. It's the cause I'm most interested in helping."

It's certainly assisting her fellow female comics. "For years Comedy Central was terrified as to how to use female comedians on the network," says Powell. "One of the most subversive things about the show is not only that it's successful but that it's successful specifically on Comedy Central. It's opened the door for shows like *Broad City*." Schumer is doing her part: She and Caramele are executive-producing a show for the network starring comedian Rachel Feinstein. Working title? *Rachel Profiling*.

Schumer flew to Austin for the SXSW debut of *Trainwreck* on March 16. She and her sister sat in the middle of the theater, holding hands ("basically spooning," she says), and were blown away as the audience went downright insane for the film. "I've never taken Ecstasy, but I imagine it would feel like that. It was the best night of my life. It all feels like a complete fiction," she says with a laugh. "Like the beginning of the movie where the girl is about to have a real plummet—you know?—to hit rock bottom." She laughs again. "Of course that's what I think." We respectfully disagree.

ALI GOLDSTEIN

Scott Eastwood

RISING SON

IN *THE LONGEST RIDE*, BASED ON THE NICHOLAS SPARKS NOVEL, SCOTT EASTWOOD STEPS OUT OF THE SHADOW OF HIS FATHER, CLINT, AND GALLOPS ONTO THE A LIST AS A COWBOY IN LOVE. *By Jeff Labrecque*

AT ONE VALENTINE'S DAY screening of *Fifty Shades of Grey* in suburban Philadelphia, the loudest reaction rippled through the theater before the film even started. Several women who came to see Christian Grey literally squealed at the bare chest of the bull-riding cowboy in the steamy trailer for *The Longest Ride* (out April 10), the latest Nicholas Sparks romance. The actor's name is never mentioned in the two-minute preview, but more than one middle-aged member of the audience shout-whispered, "He looks *just* like Clint Eastwood."

Scott Eastwood does look a lot like his father. It's the first thing Sparks and director George Tillman Jr. (*Soul Food*) noticed when the 29-year-old marched in wearing boots and a cowboy hat to audition for the role of a champion bull rider who falls in love with a sophisticated art student (Britt Robertson). "I thought it *was* Clint Eastwood coming in to audition," Tillman says. But the filmmakers want to be clear: Scott won the role on his own. "He doesn't have a lot of airs about him," says Sparks. "I often say that the actors who are in these films select themselves, and in this case, that was absolutely certain."

Eastwood grew up around horses, and he loved the rodeo as a kid. Plus, he's an adrenaline junkie, so the thought of riding an angry 1,600-pound beast actually sounded like fun. Before filming began, he headed to the Moorpark, Calif., ranch of the film's stunt coordinator, Troy Brown, with a case of beer and a determination to learn the ropes. "They were like, 'Under absolutely no circumstances can you ride the bull,'" Eastwood says, though he made Brown promise to let him try after filming was completed. "So I did as much training as you could do, around the bull, sitting on the bull—just not out-the-gate riding it."

You'd think Eastwood would avoid playing a cowboy, simply to minimize comparisons to his father, who launched to fame in the 1960s in Westerns such as *The Good, the Bad and the Ugly*. And early in his career, Scott tried to steer clear of Clint's shadow, working under his given name, Scott Reeves. (His mother, Jacelyn Reeves, was a flight attendant who had a relationship with Clint in the 1980s.) "I was sort of averse to trying to be 'Eastwood,'" he says. "I wanted to do it myself, but as you navigate the business, it doesn't matter what your last name is if you can't audition. So finally I said, 'This is stupid. It's Eastwood.'"

He's currently filming Oliver Stone's Edward Snowden movie, playing an NSA boss, and he has been cast in Warner Bros.' *Suicide Squad*, but he's not plotting some five-year career plan, nor is he afraid to say no. He declined to screen-test for *Fifty Shades* after he learned he'd have to commit before reading the script. "I thought the book was entertaining," he says. "But I didn't want to get dangling in that sort of situation. No thanks."

He does say yes to adventure, though. In February, long after the movie wrapped, he phoned Brown with a question: *Now can I ride the bull?* Brown agreed. "With 99 percent of people, I would've gone, 'Hell, they'll never call,'" Brown says. "But I knew Scott would." When the day came, "I only lasted about two and a half seconds [on the bull]," Eastwood says, "but it was pretty badass." ■

Clint Eastwood on the '60s TV series *Rawhide* and Scott Eastwood in *The Longest Ride*

RAWHIDE: CBS/PHOTOFEST; *THE LONGEST RIDE*: MICHAEL TACKETT; EASTWOOD: NOE DEWITT/TRUNK ARCHIVE

OUTLANDER RETURNS

A time-skipping, *kilt-ripping* Romance for

CAITRIONA BALFE & SAM HEUGHAN

the Ages

The "Droughtlander" is over! Before they slip back in time (and between the sheets), stars Caitriona Balfe and Sam Heughan reveal the secrets behind our favorite kilty pleasure, Starz's **Outlander**. BY AMY WILKINSON

A former WWII nurse thrust back in time. A strapping Highland warrior on the run from the Red Coats. When the two collide in the chilly countryside of 18th-century Scotland, it's...hot. *Really* hot. This is *Outlander*, the centuries-spanning love story based on the best-selling books by Diana Gabaldon—and more than 5 million viewers have made the adaptation one of Starz's highest-rated series. "You always start a project hoping it's going to be a big success and that your dreams will come true," says showrunner Ron Moore. "In this case, all of the elements came together." As *Outlander* returns for the second half of its first season (April 4, 9 p.m.), we talk to stars Caitriona Balfe, 35, who plays time traveler Claire, and Sam Heughan, 34, who plays no-longer-virginal Jamie, about landing the life-changing roles, what's ahead for the show (fans dubbed the six-month hiatus "Drought-lander"), and, of course, all those toe-curling, jaw-dropping love scenes.

No foreplay here. Let's start at the most obvious place: the sex. Do historical hookups take longer to film just by virtue of having so many more items of clothing to take off?

CAITRIONA BALFE [*Laughs*] Sam's had great fun trying to take off my corset a few times.

SAM HEUGHAN Talk about spoiling the moment. Female clothing seems to be extremely difficult and almost like a puzzle for a man to take off. But I think if you get there, you win. A kilt is the complete opposite. The kilt is so easy to take off. But that all adds to the scene as well. The anticipation and the fact that he's a virgin and inexperienced in some areas, yet he's taken off a few corsets in his time.

That's right, he's no monk! Do you watch your sex scenes? Is it weird seeing yourself in that, er, position?

BALFE It's very weird. When you're filming these, it's a closed set—as much as they can make it—it's a skeleton crew. You're so involved in what the scene needs that you don't really think about how it's being viewed. I find it so strange afterwards. I don't think anyone should be filming themselves doing that. But, yeah, you have to watch.

Have you warned family to fast-forward through particularly steamy scenes or episodes?

HEUGHAN My mother doesn't know [the wedding episode where Jamie has sex for the first time] exists. She thinks it all ends at episode 6. I think I'm going to keep propagating that lie.

Let's go back to the beginning when you were auditioning. Do you remember your first impressions of each other?

BALFE I was running a little late for my test, which is the worst thing that could possibly be happening. I was stressed-out and sweaty, and I remember walking in and seeing Sam, and he was just very calm, very egoless. And that was just the nicest thing ever. And the two of us just started chatting straightaway. It felt very easy and natural from the get-go. I don't know what you thought, Sam.

HEUGHAN And now you've learned that's not the truth.

BALFE Now I know that he's a complete egomaniac and a total nightmare. [*Laughs*]

Showrunner Ron Moore likened casting Claire to the search for Scarlett O'Hara. He saw *everyone*, and several of the actresses who tried out for Claire landed other roles on the show.

BALFE Sam kissed a lot of girls.

HEUGHAN I remember we auditioned Laura Donnelly, who now plays Jenny Fraser, who is my sister on the show. I got to read with her. I got to read with Nell [Hudson], who plays Laoghaire.

So what you're saying is you made out with your sister.

HEUGHAN Yeah, I made out with my sister!

Many fans have been reading (or rereading) the series to tide themselves over. How far ahead have you guys read?

BALFE I'm in the middle of book 2 now. Sam, you've read more, right?

HEUGHAN I'm actually probably about the same as Caitriona. Initially, we were both reading ahead when we were shooting season 1, but it

(PREVIOUS SPREAD) *OUTLANDER*: FRANK W. OCKENFELS 3/STARZ; HEUGHAN AND BALFE: BRIAN BOWEN SMITH/© SONY PICTURES TELEVISION

Heughan on the *Outlander* set

quickly became apparent that we couldn't get too far ahead of ourselves—that there's so much in these worlds and so much information in the books that I think if we start to play ahead of ourselves we miss what's in front of us. It is important to play the scripts that we're working on.

As you've further developed Diana Gabaldon's characters, what's the best piece of advice she's given you?

BALFE I remember over a glass of whiskey quite early on she just said, "You're doing a great job and just keep doing what you're doing." And that felt like such a relief, and I felt like at least as long as I'm doing her proud, that's okay.

HEUGHAN We connected more on a personal level rather than talking about the character. I was going through quite a tough time, sort of a family bereavement, and she had written a short story about a similar thing that happened in her life and sent that to me. It felt very personal and very supportive, and I cherish that moment and her story that she shared with me. I don't think she's ever published that.

Besides all the sex, there will be some moments ahead that will get people talking. First off, the scene where Jamie punishes Claire for wandering off and getting captured by Black Jack [Tobias Menzies]. What did you think when you read that script?

BALFE You're kind of like, *ooh, okay*. It's hard to understand that from a modern mind. But you have to remember, in the context of 1743 this was an acceptable form of punishment that a husband would deal out. Mostly it was a feeling of, well, if we're going to do this we have to do it right and we have to give it the respect it deserves. There was a lot of discussion that went into it, and I hope that we've been successful at that.

HEUGHAN I think we were both concerned. And we did work on it with the director and the writers, and it is, as Caitriona said, something to do with the time. That's not to say that Jamie believed it was the right thing to do; it's just what he's learned to do.

And later Jamie faces horrifying abuse at the hands of Black Jack. We don't often see content like this on TV. How did you prepare for that, Sam?

HEUGHAN I think it's going to be challenging for people to watch. We spent a lot of time working on the scenes and the script and working out what we wanted the audience to see or not. And then on the playing of it, it was an intense couple of weeks. I was deprived of sleep and very tired, and I think the rest of the crew were as well. But I think that all adds to the scene, and Tobias was terrific to work with. I'm really proud of the scenes. Yes, it will certainly shock a few people, but it just makes the story even more interesting and affects Jamie and Claire's relationship so much. I think there's going to be a hangover from that into season 2.

You finished work on the series in December. Sam, were you given any hair-maintenance tips for the break?

HEUGHAN [*Laughs*] I was warned on fear of death that I was not allowed to touch it or get it cut. But it did go back to almost its natural color, which is dirty blond, which was nice.

You two have spent a lot of time together over the past year and a half: What's one secret you can tell us about the other?

HEUGHAN You go first!

BALFE I have to say, Sam, you have sometimes very bad taste in music.

What does he listen to?

BALFE He likes Eurotrashy electronic music. I'm sorry. It's a lot of *oomph oomph*.

HEUGHAN I do love trance, dance music—normally when I'm working out or trying to gee myself up for working.

For Caitriona?

HEUGHAN Um...I've probably said it before, but she's got a great sense of humor—

That's not a secret! Come on!

HEUGHAN Oh, God. What else? Okay. Um...wow. God, she's pretty perfect. [*Balfe cackles.*] She's very particular about what she eats, I suppose. Only in the fact that she doesn't particularly enjoy the catering on set. I know she's maybe not alone in that. She's just so good-natured, it's hard to find—I'm not looking for fault, but I'll certainly think about it.

Let me know if you think of something.

BALFE The brown envelope is coming your way. ■

(From top) Heughan and Balfe; Mark Jeary and Balfe

(THIS SPREAD) HEUGHAN, JEARY AND BALFE: NEIL DAVIDSON/STARZ (2); HEUGHAN AND BALFE: ED MILLER/STARZ

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Twist of Kate

Her wildly diverse 40-year acting career has taken her from deep space to a federal prison. Now KATE MULGREW has written a memoir, *Born With Teeth*.

BY **JOE McGOVERN**

ERIC GUILLEMAIN/TRUNK ARCHIVE

THE SWIRLING BLUE-GRAY WATER of the Hudson River dominates the view from Kate Mulgrew's 11th-floor apartment on New York's Upper West Side. "Many, many times it's saved me," she says, gesturing with a dramatic sweep of her arm toward the window. "You look out there and forget that you're in a city. Because we all seek solitude—I know I do—surely as much as we seek society." In the sunshine, Mulgrew's hair is a wheaty gold, much softer than the vermilion lion's mane she wears as Red, the cranky Russian jailbird on *Orange Is the New Black*.

Her mouth is ungrimaced. But as she gazes out the window at the colorless industrial New Jersey coastline, a smile creeps onto her lips. "New Jersey could really do something about its shores, don't you think? Look at this nonsense, it's so bad. I mean, what would it take to fix that?" Her voice rises in feigned hauteur: "For no other reason than to please our eyes."

That's the kind of candid, jaunty, pinch-of-sarcasm verbiage that graces the pages of Mulgrew's memoir, *Born With Teeth* (on sale April 14). Written with a marvelous flair for anecdote and detail, the book recounts her childhood as a member of a big Iowa family so Irish Catholic that her mother danced with JFK at his inaugural ball. Young Kate was exposed to Spinoza and Shakespeare, but also to life's cruelties with the deaths of two sisters. Her parents were rich in charm (sample bon mot from her mother: "If you ever call a man on the telephone, you will get cancer of the hand") but emotionally repressed. "Shadow and light is the Irish way," she says over coffee in her bright living room. "What is hidden remains hidden. It can be beautiful and it can be quite painful."

Hiding was never Mulgrew's style. After high school she made her way to New York and into the classroom of famed drama teacher Stella Adler. By 20 she was starring on the new soap *Ryan's Hope* by day and shuttling to Connecticut every night to play the lead in a Stratford production of *Our Town*. Her course was set, and two decades of steady work on stage, TV, and film followed, including topline roles on *Mrs. Columbo* and *HeartBeat* and guest spots on *Cheers* and *Murder, She Wrote*. She moved to Seattle, then L.A., with her theater-director husband and their two sons. (They split in 1993; she later married Ohio politician Tim Hagan.) In 1995 she made history as *Star Trek: Voyager*'s Capt. Kathryn Janeway, the only female skipper in the sci-fi franchise, and the part she regards as her greatest success.

But all that time, she was nursing an injury that wouldn't go away. At 22 she'd given birth to a girl and only glimpsed her before the child was untraceably adopted. "I could not have known the pain and regret I would feel so quickly afterwards," she says. "That's what the book is about. How the search for my

ORANGE IS THE NEW BLACK: PAUL SCHIRALDI/NETFLIX; *LOVESPELL*: CASTLE HILL PRODUCTIONS/THE KOBAL COLLECTION; *CHEERS*: PARAMOUNT TELEVISION/EVERETT COLLECTION

CLOCKWISE FROM TOP LEFT
Annie Golden, Kate Mulgrew, and Abigail Savage on *Orange Is the New Black*; Mulgrew on *Star Trek: Voyager*; meeting her biological daughter, Danielle; with Shelley Long on *Cheers*; with Richard Burton in *Lovespell*

STAR TREK: VOYAGER: UPN; MULGREW WITH DANIELLE: COURTESY OF KATE MULGREW

daughter would set me on this 20-year path towards reclamation." Her account of the quest, which concludes with a reunion scene that's tearful in its delicateness, isn't even the memoir's most harrowing passage. In one paragraph that runs four pages long, Mulgrew describes being assaulted and raped by a stranger in her Manhattan apartment hallway. "The only way to write about it was to write about it honestly. It's the sharing of the thing that a lot of women struggle with. But it was so random, that this guy just targeted me. Why should I be ashamed of that?"

Many of her professional memories, however, center on what she calls the "eccentricity of genius." Geraldine Page, walking into a restaurant in a long raccoon coat, her breasts visible as she greeted Mulgrew. Richard Burton, in the book's tastiest chapter, offering the inexperienced Mulgrew advice: "This business will kill you.... It's no place for a real man and it's death to a good woman. Get the f--- out before it's too late."

She believed him. "He importuned me, as only a Welshman could, to save my soul. Having relinquished his, I think, to the dogs. His absolute message was: Real people don't do this. And then he was left to his whiskey, and I of course went into the other room and had a whiskey of my own. I totally got Burton that night, but I threw his advice away, because I was going to be the exception."

Judging by the past two years, especially, she has been. *Orange Is the New Black* (its third season, which she reveals will be lighter in tone, is available on Netflix June 12) has given Mulgrew's career a new lift. She earned her first-ever Emmy nomination last year. "I will be 60 this month," she says. "I couldn't play Red at 35. I'm no longer cast for my sexuality or physical charisma, so in a way it's freeing." (Free to write more as well. *Born With Teeth* ends in the late '90s, before the success of *Tea at Five*, her uncanny one-woman stage show about Katharine Hepburn, and *OITNB*. Asked about another memoir, she says, "That may come.")

"IS IT HARD TO LET GO OF YOUR BEAUTY? YES, VERY. I WAS PRETTY, SO IT'S TOUGH. BUT WHY WOULD I PUT A KNIFE TO MY FACE AND THINK THAT'S GOING TO REVERSE TIME?"

She laughs when discussing plastic surgery. "I've never once danced around my age or clearly, now, my face. Is it hard to let go of your beauty? Yes, very. I was pretty, so it's tough. But why would I put a knife to my face and think that's going to reverse time? It's absurd. And for what, to get a role on a sitcom or a cameo in a feature film? No, you do that and you're not believable as anything other than the movie star you so need to be, or else you'll disappear. I'm not interested in pretending to be other than who I am." ■

Movies

Vin Diesel and Jason Statham; (below) Dwayne Johnson

Furious 7

STARRING *Vin Diesel, Paul Walker, Michelle Rodriguez, Dwayne Johnson, Jason Statham, Kurt Russell*

DIRECTED BY *James Wan*

PG-13, 2 HRS., 9 MINS.

By Chris Nashawaty

WE HAVE OFFICIALLY entered the baroque stage of the *Fast & Furious* franchise. It's no longer enough that the films' fleet of tricked-out, turbo-boosted muscle cars drive really, *really* fast. Now they also have to fly. In the numbingly bonkers *Furious 7*, cars parachute out of cargo planes, jump from one skyscraper to another, and sail through the air to intercept helicopters. At this rate, the next chapter will have to take place in outer space. *Fast & Furious: Venusian Drift*.

So how's the movie? Well, it's both awesome and ridiculous. The acting is mostly lame, the dialogue is entirely laughable, and the story makes absolutely no sense. Picking up where its (better) 2013 predecessor left off, Vin Diesel, Paul Walker, and their diverse gang of gearheads reassemble when Jason

SCOTT GARFIELD (2)

Statham, playing the brother of the previous film's villain (Luke Evans), goes on a bender of payback. Since this was already the premise of *Die Hard 3*, director James Wan and writer Chris Morgan pile on a mess of pointless subplots and secondary bad guys like Djimon Hounsou's high-tech terrorist and his martial-arts henchman (Tony Jaa). But the kernel is this: In order to hunt down Statham's Deckard Shaw before they can be hunted, the crew agree to help a shadowy government agent (a winking Kurt Russell) retrieve a surveillance gizmo that will make Shaw easier to find. Here's the thing, though—he isn't hard to find *at all*. In fact, he keeps popping up wherever they go (Azerbaijan, Abu Dhabi, Los Angeles). So why they need Russell or his gizmo is anybody's guess.

And yet none of that matters. No one forks over 10 bucks to see one of these flicks for its logic. We go for the bananas demolition-derby mayhem. *Furious 7* delivers that with the direct visceral rush of an EpiPen. For two hours and change, we're treated to a high-octane orgy of some of the most exhilarating stunts ever put on film, including one showstopper where Walker balances on an overturned bus that's teetering on the edge of a cliff. If the masterminds behind this series were honest with themselves—and the audience—they'd eighty-six the idea of making another feature-length sequel with all of its soap opera hooey about Michelle Rodriguez's amnesia and crank out a 30-minute, stunts-only supercut of just the good stuff. It would solve a lot of problems for folks who get hung up on old-fashioned notions like narrative coherence...and it would make a billion dollars.

Furious 7 is, of course, dedicated to the memory of Walker, who died before filming was completed. The biggest surprise in the movie is how poignantly and tastefully it pays tribute to the star, who, by all accounts, was as devoted a family man off screen as he was on it. In the final scene, the actor looks directly into the camera and flashes his thousand-watt smile from behind the wheel. It's a rare moment of subtlety in a franchise that otherwise has no use for it. And it's as cathartic as any car flying through the air could ever be. **B**

THIS FILM CONTAINS THE FOLLOWING:

SC	BA	LA	IH	IA
SKYDIVING CARS	BELGIAN ALE	LADY ASSASSINS	INCREDIBLE HULK	IGGY AZALEA

Ben Stiller and Naomi Watts

Helen Mirren and Ryan Reynolds

Woman in Gold

STARRING *Helen Mirren, Ryan Reynolds, Tatiana Maslany*
DIRECTED BY *Simon Curtis*
PG-13, 1 HR., 50 MINS. By Leah Greenblatt

EVEN HELEN MIRREN, the Queen Midas of class acting, can't fix this well-intentioned miss. The Weinstein Company gives *Woman in Gold* a prestige-picture veneer, and it's based on the compelling true story of Maria Altmann, a WWII refugee who fought to win back the titular Gustav Klimt portrait decades after Nazis ransacked her family's Vienna home. Mirren is formidable as Altmann, now a flinty Los Angeles matron (*Orphan Black*'s Tatiana Maslany plays her in soft-focus flashbacks). But Ryan Reynolds, as the rookie lawyer who helps her make the case, is miscast in a role as dull as his deglamorized teeth, and the script doesn't seem to trust that we'll find a meaningful moment without having our noses rubbed in it. *Gold* aims to be a *Philomena*-style story of intergenerational friendship and triumph over tragedy; instead, it ends up nickel-plating a narrative that already shone on its own. **B–**

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF	A	90	81	92	88
THE SALT OF THE EARTH	A–	83	83	96	87
SEYMOUR: AN INTRODUCTION	B	77	83	100	87
IT FOLLOWS	A–	75	82	95	84
WHILE WE'RE YOUNG ↗	B–	73	78	80	77
CINDERELLA	B	77	67	84	76
RUN ALL NIGHT	B–	71	59	60	63
HOME	A–	67	52	45	55
INSURGENT	B	70	42	31	48
GET HARD	C–	61	33	32	42

WOMAN IN GOLD: ROBERT VIGLASKY; *WHILE WE'RE YOUNG*: JON PACK

Sonoya Mizuno and Alicia Vikander in *Ex Machina*

BEHIND THE DESIGN

What Does a Perfect Woman Look Like?

The filmmakers and star of **Ex Machina** (in theaters April 10) had to answer that question to create Ava, a robotic femme fatale with an (almost) beating heart. —CHRIS LEE

IN THE CEREBRAL sci-fi thriller *Ex Machina*, Domhnall Gleeson portrays Caleb, a computer coder for a Google-like tech firm enlisted by his Steve Jobs-esque employer (Oscar Isaac) to undertake a make-or-break experiment. Namely, the wonkish Caleb must conduct a Turing test on Ava (Alicia Vikander), a gorgeous robot with a platinum-encased computer brain and an exposed panel of illuminated circuitry in her belly, to ascertain if this extraordinary machine can pass for human. Along the way, emotional boundaries between man and android are erased—is Ava flirting with him?—forcing certain discomfiting realizations about Caleb's humanity as well as where his allegiances lie. The directorial debut of Alex Garland, the novelist-screenwriter-producer behind such futuristic dystopian films as *28 Days Later* and *Never Let Me Go*, *Ex Machina* ponders humankind's uneasy relationship with artificial intelligence in an era when no less a scientific eminence than Stephen Hawking has proclaimed that the development of AI "could spell the end of the human race."

"There's no ambiguity about whether she's a machine or not," Garland says. The challenge was to make audiences gradually forget about her mechanics and see her humanity. "Even though they've got visual evidence that contradicts it, increasingly what they feel they're seeing is a girl." That ambition drove the filmmakers to construct a character who was convincing as both. Here's how they did it.

NOT A FEMBOT

For the duration of the $15 million movie's six-week shoot, Vikander wore a metallic bodysuit with a webby skin. In postproduction, a visual-effects team digitally rendered a network of animatronic wiring and glowing tubes in the actress' arms, neck, legs, and torso. "It's grounded in what really exists," says production designer Mark Digby (*Slumdog Millionaire*). "This stuff needed to be just within our grasp. We didn't want it to be too *Austin Powers*-like. It's all about believability." Vikander notes of her bodysuit: "I looked a bit like Spider-Man without hair. It was not a pretty sight."

SEE RIGHT THROUGH HER

According to Digby, Garland coined his own nickname—"wetware"—for the high-tech yet tactile machinery on conspicuous display in Ava's transparent body parts. "We had to tread a very fine line, a fusion of hard materials and soft synthesis," Digby

(Above) Director Alex Garland and star Oscar Isaac examine the bones of a robot; (below) Vikander

says. "You don't see lots of bare metal, sharp lines, or hard mechanics. It's not circuit boards but organic and electrically driven things." Adds Garland: "If she had been, say, an exoskeleton warrior-type machine, that would have stood as an obstacle [to] the kind of emotional contact I hope the audience feels."

AERODYNAMIC DESIGN

Sports cars—specifically, the voluptuous '70s models of Garland's youth (think a Jaguar roadster)—provided a key aesthetic influence for *Ex Machina*'s robot build-out. Exhibit A: The smooth curvature of Ava's lower torso was inspired by the type of tubing typically found on an engine manifold. "There were all sorts of subtle design elements that come from beautiful engines and beautiful cars as well as beautiful bits of tech like iPhones," Garland says. "Even her spine and her organs have an ethereal quality. Her spine is a really beautiful piece of design."

SONIC ELEGANCE

The filmmakers created an "audio grammar" as an understated sonic accompaniment to Ava's exposed electronics. "They're not the sounds of servers and gears," says Garland. "It's much harder to place—a semi-organic sound like gyroscopes in liquid that puts you in mind of a heartbeat. But it's not a heartbeat. It just has the qualities of one."

CHROME DOME

Before cameras rolled each day, hair and makeup specialists spent no small amount of time corralling Vikander's shoulder-length hair into a bald cap. "They had to do it really finely and twirl it throughout all of my head, then push it down really tight and then build my forehead on top of that," she says. "It took four and a half hours every morning!"

BREAKING BIG

Alicia Vikander

THIS RISING STAR FROM SWEDEN DOES A DIFFERENT KIND OF ROBOT DANCE

FOR HER BREAKTHROUGH American role in *Ex Machina*, Alicia Vikander wanted to be perfect. A little too perfect. To portray a robot endowed with artificial intelligence that allows her to generate emotions and independent thought—not to mention a burgeoning sexual consciousness—the Swedish TV and movie actress utilized physical poise she'd cultivated from nine years of attending the Royal Swedish Ballet school in Stockholm. "I used my balance and tried to make my movements not have any hiccups," says Vikander, 26. "I wanted to make something very pure. Quite innocent. Quite newly born-ish. It becomes unhuman because the flaws are what make you look like a human being."

Vikander, meanwhile, is looking like a rising star. She first pinged Hollywood's radar in 2012, both in the adaptation of *Anna Karenina* opposite Keira Knightley and in the Oscar-nominated *A Royal Affair*, in which she plays Queen Caroline Mathilde, who cuckolded the king of Denmark in 1770. "She's got a very unforced quality: unforced beauty, unforced elegance, unforced restraint," says *Ex Machina* director Alex Garland. Others saw that quality too and cast Vikander in a slew of high-profile projects, including this summer's *The Man From U.N.C.L.E.*, *The Danish Girl* opposite Eddie Redmayne this fall, and the upcoming literary adaptations *Tulip Fever* and *The Light Between Oceans*. If that sounds like too much, remember: This woman is a machine. —*Chris Lee*

VIKANDER: PASCAL LE SEGRETAIN/GETTY IMAGES

AN APPRECIATION

Love in The Time Of Grunge

In honor of Record Store Day, Cameron Crowe's lo-fi 1992 touchstone **Singles** gets a Blu-ray upgrade with lots of extras. —LEAH GREENBLATT

LET'S NOT TALK about Tinder. Or Hinge or Grindr or whatever new smartphone trick is supposed to obliterate loneliness now for right-swiping millennials. Instead, let's revisit the dating rituals of 1992, so perfectly preserved in Cameron Crowe's cult Gen-X classic *Singles*. Landline busy signals and unspooled answering-machine tapes are actual pivotal plot points. When someone has a pager, it's because he's a doctor (Bill Pullman, crinkly-eyed and cuter than a puppy). Video dating exists, but mostly as a VHS novelty; the true talisman of commitment is handing over your garage-door opener.

Romance, in other words, is still pretty analog for the new bohemians—including Matt Dillon, Kyra Sedgwick, Bridget Fonda, and Campbell Scott—who orbit around a Seattle apartment complex like denizens of a scrappier, less spandexed *Melrose Place*. Sometimes they sit at boxy desktop computers with blinking green cursors, but mostly they meet up at rock shows, hang out in coffee shops, and talk endlessly about love: finding it, keeping it, not blowing it with four-day callback rules. And yes, they've got a great soundtrack: Music is practically a main character, with club sets and cameos by grunge-era gods like Pearl Jam, Soundgarden, and Alice in Chains. (Squint and you'll catch cameos from Tim Burton, Paul Giamatti, Eric Stoltz, and Jeremy Piven, too.) There are more band performances in the **EXTRAS**, plus 25 deleted and extended scenes, including a whole relationship arc for Fonda and Pullman (who doesn't even make it to first base in the final cut). Maybe it could have worked out, having her ditch her Doc Martens to become a doctor's wife; most people's days of rebellious orthopedic footwear are numbered anyway. But here they're all still young and flannel-y and full of hope—and nobody needs an app for that. **A–**

Bridget Fonda and Matt Dillon in *Singles*

Other Romantic '90s Indies

WALKING AND TALKING *1996*
Twentysomethings (**Catherine Keener, Anne Heche, Liev Schreiber**) stumble toward adulthood in Nicole Holofcener's wry debut.

KICKING AND SCREAMING *1995*
Noah Baumbach made his auteur bow with this tale of postcollegiate angst starring **Parker Posey, Josh Hamilton,** and **Olivia d'Abo**.

PARTY GIRL *1995*
Parker Posey, the snarky pixie-muse of '90s indies, plays a club kid trying to balance her nightlife with a day job as a library clerk. Dewey-decimal hilarity ensues.

EMPIRE RECORDS *1995*
Come for a pre–*Jerry Maguire* **Renée Zellweger** and **Liv Tyler** in a tiny kilt; stay for the Better Than Ezra references.

REALITY BITES *1994*
No slacker-cinema list is complete without *Bites*, in which underemployed babes **Winona Ryder** and **Ethan Hawke** fight, make up, and fiercely debate '70s sitcoms.

SINGLES: © WARNER BROS./EVERETT COLLECTION; *WALKING AND TALKING*: ANDREAS RENTSCH; *KICKING AND SCREAMING*: DARREN MICHAELS; *EMPIRE RECORDS*: JAMES BRIDGES; *REALITY BITES*: EVERETT COLLECTION

Dakota Fanning in *Effie Gray*

Also Playing

5 to 7
R, 1 HR., 37 MINS.
The numeric title of Victor Levin's Manhattan-set romance refers to the classic French arrangement in which husbands and wives are free to pursue extramarital dalliances between five and seven every day. That two-hour window is a boon for Anton Yelchin's Brian, an aspiring writer who falls hard for an elegant married expat (*Skyfall*'s Bérénice Marlohe). While the film has an undeniably sexy glow, it's too earnest and sappy by half. Fortunately, Frank Langella and Glenn Close drop by as Brian's disapproving parents. **B–** *—Chris Nashawaty* L V

Cheatin'
NR, 1 HR., 16 MINS.
Limbs resemble swaying tree branches and eyeballs pour out of their sockets like pancake batter in the gonzo art of Bill Plympton. The cult cartoonist, known for his *Vanity Fair* and *Rolling Stone* illustrations and many gory, surreal animated short films, returns with this slow-gestating feature. *Cheatin'* tells a classic pulp fiction about a wife who wants to rub out her two-timing hubby. It's dialogue-free, though cooing and moaning are often heard during the adult situations. Even at 76 minutes it feels stretched, but Plympton's vivid hand-drawn visuals—one sequence hurls a man through a boxcar, into the sky, underwater, and off a cliff—never lose their electric charge. **B** *—Joe McGovern* L V

Cut Bank
R, 1 HR., 33 MINS.
A who's who of character-actor wild cards (John Malkovich, Billy Bob Thornton, Bruce Dern) is wasted in this dreary redneck noir about a small Montana town with a body-count problem. An inexpressive Liam Hemsworth doesn't help matters as a blue-collar hunk itching to leave the farm for the bright lights of Butte with his girlfriend (Teresa Palmer). TV director Matt Shakman (*It's Always Sunny in Philadelphia*) is clearly going for a dark and bloody *Fargo*-style crime thriller, but the biggest crime in the film is just how derivative it all feels. **C** *—Chris Nashawaty* L I V

Billy Bob Thornton and Liam Hemsworth in *Cut Bank*

Effie Gray
PG-13, 1 HR., 48 MINS.
With a script by Emma Thompson, you might expect *Effie Gray* to have the same period-piece poignancy as her 1995 take on *Sense and Sensibility*. No such luck. Dakota Fanning plays the title character, a naive newlywed who's trapped in a loveless marriage to Victorian art critic John Ruskin (Greg Wise). There's a hint of a forceful proto-feminist story in here somewhere, but director Richard Laxton lets that message (and any compelling drama) slip through his fingers. **C+** *—Chris Nashawaty* L

Lambert & Stamp
R, 1 HR., 57 MINS.
According to this origin-story doc about the Who, the luck and pluck of two hustlers helped four mods become one of the biggest acts on the planet. The band's first managers take center stage in this fascinating time capsule of swinging '60s London: Kit Lambert was a blue blood with a dizzying musical IQ; Chris Stamp had the Carnaby Street flash. Pete Townshend and Roger Daltrey testify to their importance—before drugs, ego, and paranoia soured the deal. **B+** *—Chris Nashawaty* L

EFFIE GRAY: DAVID LEVINTHAL

KEY L = Limited release I = iTunes V = VOD

Television

Lena Headey and Ian Beattie; (below) Maisie Williams

Game of Thrones

Premieres April 12, 9 p.m.
HBO
By Melissa Maerz

THE BIGGEST PLEASURE of *Game of Thrones* comes from watching everyone play a brutal game of musical chairs. As the players circle one another, kings are crowned, heads are severed, vacant seats are filled. But how do you keep the contest going when it looks like the worst player has won?

Judging by the first four episodes of season 5, the answer is, you change the rules. Following Joffrey's death, the throne is occupied by Tommen (Dean-Charles Chapman), a boy so timid, he actually obeys his enemies when they ask him to come back later. The Lannister family has been declawed: Tywin is dead, Tyrion (Peter Dinklage) is hiding, Jamie (Nikolaj Coster-Waldau) has lost a sword-fighting hand, and Cersei (Lena Headey) will soon be downgraded to queen mother

MACALL B. POLAY/HBO (2)

when Tommen marries Margaery (Natalie Dormer). Daenerys (Emilia Clarke) is a dragon queen who can't command her dragons—i.e., she "isn't a queen at all," according to her lover Daario (Michiel Huisman). So the story moves slowly, focusing less on the game-changing moments that often come early in the season (Joffrey dies! The Unsullied revolt!) and more on long-term strategy.

That's not necessarily a bad thing, especially when it finally brings people (and story lines) together in this ever-sprawling world. Would-be kings and queens are shoring up their alliances for battle, which is smart for *GoT*, too. Having killed off so many characters, it needs to repopulate. But too many of the new faces look like they're on the wrong show. When Cersei enlists a religious leader, the High Sparrow (Jonathan Pryce), to help her politically, his bald devotees, who carve stars into their foreheads, resemble cult figures from a Kevin Williamson drama. And when the show introduces Oberyn's revenge-thirsty daughters (Keisha Castle-Hughes, Rosabell Laurenti Sellers, Jessica Henwick), they're closer to B-movie bad girls than warriors. George R.R. Martin's characters are always psychologically compelling, but as they say on *Project Runway*, the styling needs work.

Emilia Clarke

Luckily, we've still got Cersei, whose mental state just keeps getting richer. With her father dead, she's more ambitious than ever, and it's fascinating to watch her evolution. The queen who claimed power as her birthright is now a leader who actually earns it. A flashback shows her as a child meeting with a psychic who reveals her fate: Cersei's children will all die, and a younger queen will take her place. Whether that's Margaery or Daenerys remains to be seen, but if Tommen's not long for this world, maybe this season isn't the slow burn it seems. The throne may soon be back in play. In which case: Game on. **B+**

THIS SHOW CONTAINS THE FOLLOWING:

- V — VOMITING
- DR — DRAGON RAGE
- TS — TEEN SEX
- I — IMMOLATION
- MD — MOTHER-IN-LAW DRAMA
- SS — SAND SNAKES

George R.R. Martin Is Writing as Fast as He Can. Okay!?

While you gear up for the fifth season of *Game of Thrones*, the author is busy working on his series' sixth book, *The Winds of Winter*—which will include a big twist you'll never see on the HBO show. —JAMES HIBBERD

For years George R.R. Martin hasn't been able to even go out for a taco without impatient fans crying, "Finish the book, George!" But with the upcoming fifth season of HBO's *Game of Thrones* expected to catch up to his A Song of Ice and Fire saga, the author has started telling himself: You know what? It's *really* time to finish that book. "[Having *The Winds of Winter* out before season 6] has been important to me all along," says the New Mexico-based Martin. "I wish it was out now. Maybe I'm being overly optimistic about how quickly I can finish. But I canceled two convention appearances, I'm turning down a lot more interviews—anything I can do to clear my decks and get this done." There is one project still on Martin's to-do list—though he's not writing it. HBO is developing his series idea *Captain Cosmos*, a drama set behind the scenes of a fictional science-fiction TV show in 1949.

But back to the book: In an intriguing new wrinkle, Martin says he just came up with a major twist on one longtime character that he'd never previously considered. "This is going to drive your readers crazy," he teases, "but I love it, and it's nothing they can do in the show because the show has already made a couple decisions that will preclude it."

Looking back, Martin says his one regret is not plowing ahead into *Winds* after finishing 2011's *A Dance With Dragons*. "I was red-hot on the book and I put it aside for six months," he says. "The iron does cool off." Asked to predict how *Winds* might compare creatively to earlier entries in the series, Martin says he couldn't begin to guess. "On Tuesday I think it's the greatest thing I've ever done. On Wednesday I think it's all garbage and I should throw it all in the fire and start again." *No-no-no-no*, don't do that!

GAME OF THRONES: HELEN SLOAN/HBO; MARTIN: PARRIS

MAD MEN AT ITS BEST

Seven seasons, nine mistresses, and thousands of Lucky Strikes later, the AMC series is winding up for its final run (premiering April 5, 10 p.m.). Below, we pick our top episodes and ask the cast to weigh in.

1 The Suitcase
Season 4, Ep. 7

At the lowest point of a downward spiral, Don Draper forces Peggy to spend the night with him—but not like that. They have to brainstorm an ad for Samsonite, but they end up helping each other unpack their own troubled baggage instead. "We learn so much about the one relationship that hadn't been explained yet: Don and Peggy," says star Jon Hamm.

2 Smoke Gets in Your Eyes
Pilot

Mad Men's first episode is a day-in-the-life odyssey, tracking Don at his most magical (turning cigarettes into sexy edibles with the tagline "It's toasted") and his most cynical ("What you call love was invented by guys like me to sell nylons"). "Pilots are notoriously tricky, but this is juicy," says Hamm. "There's a lot of character detail."

3 The Other Woman
Season 5, Ep. 11

Watching Peggy prove herself in the boys' club is usually so satisfying that it's easy to forget that the late '60s weren't so liberating for most women. This episode is a brutal reminder. Joan agrees to trade a one-night stand for a partnership, revealing a devastating message about advertising: There's nothing in the world that isn't for sale.

4 The Wheel
Season 1, Ep. 13

What makes this finale so gripping isn't that Don makes the best pitch in Sterling Cooper history, telling Kodak execs their slide projector is "a time machine" that "takes us to a place where we know we are loved." It's that Don sells this pitch to himself. He rushes home to his family, only to find an empty house, which reinforces the reason nostalgia is so powerful: You can't go back to that place once it's gone.

5 Shut the Door. Have a Seat
Season 3, Ep. 13

Divorce looms large over Don, both at home and the office. "I said, 'Let's do *The Magnificent Seven*,'" says creator Matthew Weiner, referring to Don's scheme to quit the agency and establish a new shop. Don's humbling attempt to recruit a reluctant Peggy adds another rich layer to their relationship, while his vicious confrontation with Betty breaks up their marriage for good.

6 Meditations in an Emergency
Season 2, Ep. 13

As the Cuban Missile Crisis unfolds, the threat of global annihilation pushes people to odd and revealing actions: Pregnant Betty has sex with a stranger, and Pete hits on Peggy again. (She not only rejects his advances but confesses that she had his baby and gave it away, crushing him.) But despite the grim outlook, a small glimmer of hope remains for a brighter future, at least between Don and Betty, when she tells him she's pregnant—and he reaches for her hand.

7 Commissions and Fees
Season 5, Ep. 12

Death had stalked the show for five seasons before it finally grabbed poor Lane Pryce around the neck. His suicide and failure to grab some notion of happiness marked the episode's theme. In a pitch Don asks Dow, "What is happiness? It's a moment before you need more happiness." Weiner says, "It's actually one of the most quoted scenes in the show—that insatiability of their desire for success."

8 The Strategy
Season 7, Ep. 6

Mad Men again examines the working relationship between Peggy and Don, but by now Peggy's time as a mentee is over and their relationship has almost flipped. When she has a bout of insecurity, Don tells her, "I worry about a lot of

HAMM, JONES: AMC (2); KARTHEISER: RON JAFFE/AMC

(Clockwise from top left) Jon Hamm; Christina Hendricks and Gary Basaraba; Elisabeth Moss and Hamm; Vincent Kartheiser; January Jones

things, but I don't worry about you," before taking her hand and dancing to that anthem of self-reliance (and/or recalcitrance) "My Way." It's a sublime moment where we realize how much they've come to depend on each other.

9 The Crash

Season 6, Ep. 8

The episode begins with a car crash, but the title primarily refers to Don's head-on collision with his subconscious. When the firm gets its own Dr. Feelgood to administer shots of "vitamin A" (for amphetamine), he ends up injecting 20 cc's, sending Don on a hallucinogenic nightmare ride as his past mixes with his present, an intruder gets into his apartment while his kids are there, and an injured Ken Cosgrove tap-dances like a maniac.

10 Signal 30

Season 5, Ep. 5

Pity poor Pete Campbell. Sure, he's the office's resident weasel, but as "Signal 30" makes clear, he's also a shivering bundle of frustrations and inadequacies. If Don's the Mozart of masculinity, Pete is his Salieri, and when he's shown up by Don's ability to fix a faucet in his own house, it sends him on a shame spiral that culminates with Lane knocking him out in the conference room.

WRITTEN BY JEFF JENSEN, JEFF LABRECQUE, MELISSA MAERZ, AND KEITH STASKIEWICZ

HENDRICKS AND BASARABA: MICHAEL YARISH/AMC; MOSS AND HAMM: AMC; *A.D.*: JOE ALBLAS/LIGHTWORKERS MEDIA/NBC

A.D. The Bible Continues

Debuts April 5, 9 p.m.

NBC

By Jeff Jensen

WHEN WILL HOLLYWOOD give us a biblical epic we can believe in? Something that isn't cheesy and evangelistic. Something that isn't irreverent and revisionist. Something that doesn't have Britishy thesps and Heston-esque himbos playing Middle Eastern people and Italian conquerors. Something that doesn't have Russell Crowe going psycho. Something without Mel Gibson.

A.D. comes from the makers of *The Bible*. No, not Gutenberg. I speak of Mark Burnett and Roma Downey, producers of the hit 2013 miniseries. Their sequel is ambitious: It aspires to make complex melodrama out of the political, social, and spiritual consequences of Christ's crucifixion. The first two episodes see Team Jesus—led by Peter (Adam Levy)—grieve their fallen leader and doubt his resurrection claims. Meanwhile, the Jewish high priest Caiaphas (Richard Coyle) and the Roman governor Pilate (Vincent Regan) sweat the prospect of unrest created by the growth of Christianity and crack down on it with brutal realpolitik.

Interesting in theory. But *A.D.* is one more piece of Christian pop that's poor in creative spirit and poorly served by true-believer passion. The production is chintzy, the acting is too broad or too earnest. The writing dotes on emotions and lacks sophistication. Superficial characterizations abound. The risen Jesus (Juan Pablo Di Pace) is so soft, so beatifically delicate, he might blow apart with a sneeze. "It's time we shut this story down!" thunders Pilate at one point. *A.D.* is more proof that it's time for Christians to tell their stories with more artistry. **C–**

Juan Pablo Di Pace and Greta Scacchi

MORE ON EW.COM For our top 20 episodes, go to *ew.com/madmentop20*

A Comedy of Eras

On the FX meta-mockumentary series *The Comedians* (debuting April 9, 10 p.m.), **Billy Crystal** and **Josh Gad** play Billy Crystal and Josh Gad, who are reluctantly paired together to star on an FX sketch show. Here, the 67-year-old and 34-year-old funnymen talk about bridging—and widening—the generation gap. —DAN SNIERSON

Your first meeting on the show doesn't get off on the right foot. What about the first time you met in real life?

BILLY CRYSTAL Josh, was that when you slapped me?

JOSH GAD It was amongst the many times I hit you, but that was the first.

CRYSTAL You said, "What's this on your shirt?" and then I looked down and you hit me in the nose. You'd think a wily veteran would know better.

GAD Billy came to see *The Book of Mormon*. He didn't have the courage to come backstage and say hello to me.

CRYSTAL I had a reservation!

GAD Sushi always takes precedence over meeting me. I then performed at an event honoring Billy, and we completely hit it off. I came backstage and we started talking. And then he sent me this DVD of the Swedish show [on which *The Comedians* is based]. And the next day, I came into the office...

CRYSTAL What was supposed to be a half-hour meeting, maybe 45 minutes, was, like, three hours. It was Josh, [exec producers] Larry Charles, Ben Wexler, Matt Nix. By the time he left, we were doing bits together. We were improvising, we had ideas—it was just infectious. The playing off each other just seemed so natural that we just said, "Cancel the call to Jack Black."

GAD [*Laughs*] By the way, so many of my jobs have begun with that sentence, "Cancel the call to Jack Black."

What was your biggest fear about working with each other?

GAD My biggest fear was not living up to Billy's expectation of what Jack Black could have done with this role. [*Laughter*] Honestly, my biggest fear going into it was twofold. It was "Am I worthy of sharing this screen with a legend I grew up admiring?"

CRYSTAL Oh, come on...

GAD My second biggest fear was, it is a very daunting task to play a version of yourself that has a lot of warts and that feeds on certain insecurities, certain elements that people have projected onto you over the years. You've got to double down on that concept if you're going to do this and be fearless. Because we *do* do things that are a little bit dangerous, we do do things that are sometimes not as

FRANK OCKENFELS/FX

(Clockwise from far left) Josh Gad and Billy Crystal; Crystal and Gad on *The Comedians*; Sugar Ray Leonard, Gad, and Crystal

RAY MICKSHAW/FX (2)

likable as we are in real life, that was always in the back of my mind at the beginning of the process. And by the end—I'm sure for Billy as well—it was second nature. Billy, you were terrified that the checks weren't going to come in every week, right?

CRYSTAL Well, they said every two weeks. With an Internet gambling problem, you need the cash... My biggest fear was "Can I keep up with these really tremendous people in the cast? In playing myself, would I go too far? Am I doing the right things by what I'm allowing this version of me to do?" Otherwise, I had such a wonderful time that when we were done, I was sorry that we ended. And you know, you don't feel that way very often.

There have been many behind-the-scenes-of-a-TV-show series—*Larry Sanders, 30 Rock, Episodes*. What was the appeal of this genre for you?

CRYSTAL What attracted me was the relationship of the two guys. They were teamed reluctantly with each other, forced upon each other, which I thought was really fresh. Yes, the setting is a television show, but the real story is their relationship.

GAD I always joke that the show could just as easily be called *The Lawyers* or *The Butchers*. It happens to take place in the world of comedy, because Billy and I have chosen to play ourselves. But it's really about, How do you bridge the gap between somebody who grew up 30 years before doing the very same job that a young gun is doing now, but coming at it with a completely different point of view? When you're forced to complement each other, but you have very different ideas of what that job requires—that's what will connect this to audiences and not make it feel too insidery.

"My biggest fear going into it was 'Am I worthy of sharing this screen with a legend I grew up admiring?'" says Gad.

Can you give us a few teases about what to expect this season from "Billy Crystal" and "Josh Gad"?

GAD You'll see Billy Crystal and I singing a brand-new song by the writers of *Frozen*.

CRYSTAL I slap Josh, he slaps me.

GAD You will see me with cold sores, the likes of which have never been shown on network or cable television.

CRYSTAL We make a national apology on *Jimmy Kimmel*.

GAD My b---s in Billy's face.

CRYSTAL Ladies and gentlemen, Miss Vivien Leigh!

GAD Get ready for Daryl Hannah and Tom Hanks to be reunited in the form of Josh Gad and Billy Crystal.

CRYSTAL I'm the Man with the Yellow Hat, dealing with a monkey with a drinking problem.

Josh, what is one skill that Billy has as a comedian that you wish you could steal? And vice versa for you, Billy.

GAD His ability to transform is one of the greatest attributes I've ever seen in any comedian. He will oftentimes sit in the makeup chair for three hours for something that is usually utilized on a sci-fi film or a crazy biopic, and Billy will absolutely commit to a full-on transformation to get the laugh.

CRYSTAL When I saw *The Book of Mormon*, I went, "Oh, God. This guy is really special," and I'd seen him a few times as a correspondent on *The Daily Show*. He writes very well, and he's very articulate and smart.... But his integrity in his concentration is something I lack. I crack up. Sometimes it's hard for me to get through because I so appreciate whatever he's doing with me.

GAD Billy is an encyclopedia of comedy—he has this incredible understanding of the history of comedy going back to the beginning. People like Ernie Kovacs and Laurel and Hardy, I wasn't that familiar with their work. All these great comedians I got to experience working alongside Billy and having him become this professor to me and teach me about all of these amazing people.

CRYSTAL Did the cape and the pointer bother you at all?

GAD I thought it was a little bit obnoxious. But after a while, it just started working for me.

CRYSTAL When I dropped having you call me "sir," I thought that was a breakthrough.

GAD "Mr. Crystal" rolls off the tongue so much easier than "sir."

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WEEK OF APRIL 6–APRIL 12

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. **BY RAY RAHMAN**

MONDAY 4/6

Better Call Saul

TV | **10–11PM** | *AMC*

SEASON FINALE How will the shape-shifting *Breaking Bad* prequel wrap up season 1? By once again unspooling an episode unlike the previous week's. With Saul, I mean, Jimmy (Bob Odenkirk) reeling from the revelation that Chuck (Michael McKean) betrayed him re: the Sandpiper suit and cost him a fancy job at HHM, something unpredictable is brewing. "This episode takes the show in a left turn that I don't think any of us were expecting in the writers' room, but now feels like the only thing that could have happened," says executive producer Peter Gould, noting that Jimmy will "give in to some of his worst—or best—inclinations.... And what Jimmy goes through in episode 10 changes him forever, and changes his outlook on life and who he is." Also brace for more time-warping, a big *Bad* callback ("There is something very rewarding about having someone allude to an event and then actually seeing it," says Gould), and 50 cents' worth of intrigue. "There is a Kennedy half-dollar that is so important," hints Gould, "I think people will be running to wherever they keep their coins and pulling out Kennedy half-dollars and examining them." In other words, you'll flip. *—Dan Snierson*

The Voice

TV | **8–10PM** | *NBC*

The live playoffs kick off. Which coach are you rooting for? Trick question: The only acceptable answer is Craig T. Nelson.

Jane the Virgin

TV | **9–10PM** | *THE CW*

Rafael reacts to a crisis at the hotel. That's code for "The minibar is out of tiny bottles of whiskey," right?

Teen Mom OG

TV | **10–11PM** | *MTV*

Tyler posts a video of the baby online. You know, just in case putting the baby on national television wasn't enough.

TUESDAY 4/7

Fresh Off the Boat

TV | **8–8:30PM** | *ABC*

Eddie's campaign for class president hits a roadblock when his opponent brings Scottie Pippen to school. Talk about an *assist*! (This joke is brought to you by Sports.)

NCIS

TV | **8–9PM** | *CBS*

A special agent discovers that the murder weapon in an NCIS case is connected to Operation Fast & Furious. Vin Diesel has already declared the episode worthy of an Oscar.

The Real Housewives of New York City

TV | **9–10PM** | *BRAVO*

SEASON PREMIERE The B is back! After a five-year absence, during which she reportedly made millions from her Skinnygirl mixed-drink empire, got married (and filed for divorce), and gained and lost a talk show, Bethenny Frankel has returned to *The Real Housewives of New York City* to hawk her products—er, spar with the ladies for another round. Bethenny's no-holds-barred realness about her recent ups and downs is apparently contagious. Ramona is finally spilling the beans about her dying marriage, while Sonja speaks of downsizing to settle a lawsuit. (Still a mystery: Why does she need so many "interns"?) If this downbeat premiere is any indication, this season the ladies' faces will be wet with tears instead of thrown wine—which *The Real Housewives of Beverly Hills* has proved is so much more entertaining. **B–** *—Stephan Lee*

Funny Girls

TV | **9–10PM** | *OXYGEN*

SERIES DEBUT Could one of these women be the next Tina or Amy, Melissa or Kristen? It's a question that crosses your mind while watching *Funny Girls*, a new reality offering that follows a handful of up-and-coming female comedians in L.A., on and off the stage. The show disappoints when it delves into the cast's personal lives (did we really need to devote that much time to the "dick vision board"?) but excels when it lets them do what they do best. *Funny Girls* might benefit by focusing less on drama and more on the craft. **B** *—C. Molly Smith*

Community

STREAMING | *YAHOO! SCREEN*

Jeff faces off against a prison inmate who's watching classes via teleconference. Hmm, you'd think *Community* would take all the viewers it can get!

BETTER CALL SAUL: URSULA COYOTE/AMC; *THE VOICE:* BRIAN BOWEN SMITH/NBC; *JANE THE VIRGIN:* GREG GAYNE/THE CW; *FRESH OFF THE BOAT:* JOHN FLEENOR/ABC; *THE REAL HOUSEWIVES OF NEW YORK CITY:* GIOVANNI RUFINO/BRAVO; *FUNNY GIRLS:* JEFFREY THURNHER/OXYGEN (3); *COMMUNITY:* TRAE PATTON/YAHOO/SONY PICTURES TELEVISION

*Times are Eastern Daylight and subject to change

WEEK OF APRIL 6–APRIL 12

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

WEDNESDAY 4/8

Nashville

TV | **10–11PM** | *ABC*

Much like a good country song, an episode of *Nashville* ain't nothin' without a little drama. And this week's installment—featuring homicide, cancer, blackmail, relationship woes, and pregnancy—has enough to fill a set at the Grand Ole Opry. Sadie is struggling with the aftermath of killing her ex-husband. Rayna and Deacon help Maddie come to terms with her dad's illness. And Luke makes a risky (read: illegal) move on behalf of a new love interest. However, the never-ending ballad of Scarlett and Gunnar has been sung one too many times, and the show hits a false note with a story line about Teddy being a complete and utter mess. Luckily for us, a very pregnant Juliette adds some comic relief to the hour thanks to her raging hormones. Spoiler alert: By the end of the episode, she delivers more than just laughs. **B** —*Samantha Highfill*

Law & Order: SVU

TV | **9–10PM** | *NBC*

It's time for Olivia Benson (Mariska Hargitay) to face the anti-vaccination movement as the detective's foster son, Noah, gets swept up in a measles outbreak at school. That's not the only thing the kids are spreading, though: Pornographic pics were taken at a middle-school sex party. "We're doing our job by making every parent in America feel anxious about everything," jokes EP Warren Leight, who says the measles plot was sparked by on-set discussions among parents on staff. "People are voluntarily putting thousands of kids at risk because they decided they know more than medical science? We were intrigued by this." Franchise vet David Margulies (*The Sopranos*) returns for the first time in a decade as an old-fashioned pediatrician, and *Curb Your Enthusiasm*'s Susie Essman makes her *chung-chung* debut as an attorney whose son gets immersed in the scandal. —*Will Robinson*

Best Bars in America

TV | **9–10PM** | *ESQUIRE*

The boozehounds go to Washington, D.C., where I hope to God there's a bar called the Drinkin' Memorial.

Barely Famous

TV | **9:30–10PM** | *VH1*

In a bid to look less shallow, Erin dates someone in a wheelchair. If she *really* wanted to show people she wasn't vain, she'd date a guy on a Segway.

CSI: Cyber

TV | **10–11PM** | *CBS*

A bomber becomes obsessed with revealing the "truth" about modern society's dependence on technology. This is what happens to people when they binge on *Black Mirror*!

Shipping Wars

TV | **10–10:30PM** | *A&E*

Dusty is tasked with transporting *Star Wars* movie memorabilia. Aww, that's a mean thing to call Billy Dee Williams.

THURSDAY 4/9

The Comedians

TV | **10–10:30PM** | *FX*

SERIES DEBUT You'd think the laughs would come hard and often with a show called *The Comedians* starring Billy Crystal and Josh Gad. But this very meta showbiz satire frustrates expectations by being more about the biz than the show. Crystal and Gad play blurred versions of themselves, reluctant partners on a new sketch-comedy series. Crystal is the old-school auteur; Gad is the new-school phenom who says *c--k* a lot. Early episodes center on the pair's bonding fails and power struggles, but we never buy the tension—maybe because the comedy is helplessly clumsy, maybe because we know too much about these seasoned comics to believe that they couldn't appreciate each other. Crystal being Crystal, Gad being Gad, you laugh enough. Sometimes. *The Comedians* needs to figure out how to make us laugh more. **B** —*Jeff Jensen*

Resident Advisors

STREAMING | *HULU*

SERIES DEBUT Starring Ryan Hansen (*Party Down*), the comedy follows a group of college RAs as they deal with "sex, drugs, and midterms." Oh, and crushing student-loan debt—that, too.

Bones

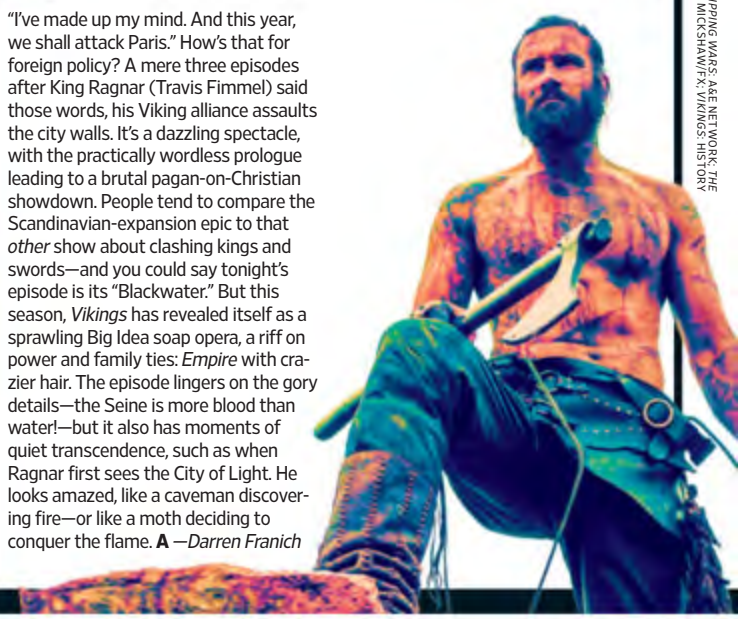
TV | **8–9PM** | *FOX*

The team looks into a local bakery known for hiring felons. The name of the business? Leavenworth.

Vikings

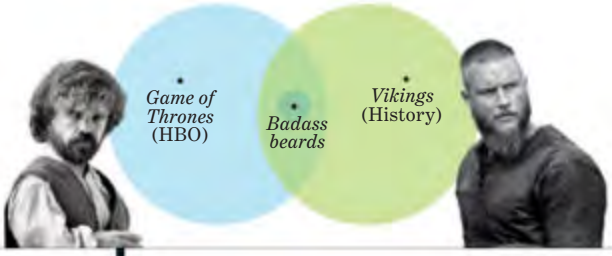
TV | **10–11PM** | *HISTORY*

"I've made up my mind. And this year, we shall attack Paris." How's that for foreign policy? A mere three episodes after King Ragnar (Travis Fimmel) said those words, his Viking alliance assaults the city walls. It's a dazzling spectacle, with the practically wordless prologue leading to a brutal pagan-on-Christian showdown. People tend to compare the Scandinavian-expansion epic to that *other* show about clashing kings and swords—and you could say tonight's episode is its "Blackwater." But this season, *Vikings* has revealed itself as a sprawling Big Idea soap opera, a riff on power and family ties: *Empire* with crazier hair. The episode lingers on the gory details—the Seine is more blood than water!—but it also has moments of quiet transcendence, such as when Ragnar first sees the City of Light. He looks amazed, like a caveman discovering fire—or like a moth deciding to conquer the flame. **A** —*Darren Franich*



NASHVILLE: MARK LEVINE/ABC; CSI: CYBER: MONTY BRINTON/CBS; SHIPPING WARS: A&E NETWORK; THE COMEDIANS: RAY MICKSHAW/FX; VIKINGS: HISTORY

Hairy Venn Diagram



FRIDAY 4/10

Marvel's Daredevil

STREAMING | *NETFLIX*

SERIES DEBUT In a bizarro ungentrified Hell's Kitchen, shady human traffickers and shadier real estate developers form a quorum in a half-built skyscraper, the Manhattan skyline dark behind them. They have a lot to talk about. There's a new evil rising in New York—and a new hero to fight it. A man in black haunts the mean streets. By day, he's a blind lawyer. By night, he's a whole lot cooler than Ben Affleck. Marvel Studios' first two shows focused on attractively inconsequential *Agents*, but their latest bingeable derives from some of the greatest comic-book stories ever written. If you're a Daredevil fan—guilty—you'll dig how the pilot synthesizes several different eras. Charlie Cox (*Boardwalk Empire*) brings a suave nobility to Matt Murdock—he gets the character's tragedy and his randy swagger—and he's ably assisted by Elden Henson, a former Mighty Duck grown into an endearing Everyguy. The show brings a shot-on-location authenticity to the greenscreen-y Marvel Universe. At best, *Daredevil* feels like a pulpier *Batman Begins*, complete with daddy-issue flashbacks. At worst, it's a much better *Gotham*. Important to mention: Episode 2 features the wildest corridor fight scene this side of *The Raid*. **A–** *—Darren Franich*

Elvis Costello: Mystery Dance

TV | 9–10PM | *SHOWTIME*

A profile of the legendary rocker, né Robert Zimmerman. (Psych! It's Declan MacManus; I just wanted to make sure someone actually reads these.)

SATURDAY 4/11

My Cat From Hell

TV | 8–9PM | *ANIMAL PLANET*

Tonight's stories include a kitty sabotaging a couple's relationship and another that's ruining its owner's home. Next week: a cat that's facing two counts of tax evasion.

Polka Kings

TV | 9:30–10PM | *REELZ*

SERIES DEBUT Meet the Chardon Polka Band, a merry group of misfits on a quest to bring their generally unloved style of music to the mainstream on this quirky reality show. The leader, Jake, will do anything to get his group in the spotlight: play modern covers (including "Call Me Maybe"), collaborate with rappers to create a new genre (rolka!), and even perform while submerged in a beer-filled tank. Not interesting enough? How about exploding tubas? It's enough to make you give polka—or at least this series—a chance. **B** *—Keisha Hatchett*

Saturday Night Live

TV | 11:30PM–1AM | *NBC*

The host is *Empire* goddess Taraji P. Henson, and the musical guests are folk bros Mumford & Sons. Talk about covering all your bases!

SUNDAY 4/12

Veep

TV | 10:30–11PM | *HBO*

SEASON PREMIERE Julia Louis-Dreyfus' blunder-prone veep begins her (brief?) term as a blunder-prone POTUS, and the results are A-OK. The premiere finds Prez Meyer overwhelmed by myriad problems, with the wonky work of writing her first speech to Congress providing a narrative backbone that pays off well. Official "bagman" Gary (Tony Hale) suffers a bit from being disconnected from Selina; he's becoming the lonely, neglected First Spouse. The dialogue is, as always, ribald and inspired, including Selina's rave review of the White House coffee ("It's like Colombian tongue sex!"). Killer addition: Patton Oswalt as a nasty, handsy aide to the new veep, a great foil for Oval Office liaison Jonah (Timothy C. Simons). **A–** *—Jeff Jensen*

Once Upon a Time

TV | 8–9PM | *ABC*

The Author's (Patrick Fischler) highly anticipated arrival took a shocking turn when it was revealed he had been manipulating the fairy-tale characters' stories (as opposed to recording them), which is why he was imprisoned in the book in the first place. Now that he's free and on the run, the question becomes: "Who's going to find him first—the heroes or the villains?" says Fischler, who has worked with the *OUAT* bosses before on *Lost* (he played Dharma Initiative security guard Phil). Based on the photo above, he'll definitely cross paths with the Dark One (Robert Carlyle), though the Author has a connection to another Storybrooke figure. "Someone knows him and is lying about it," executive producer Edward Kitsis teases. Despite making a rather dubious first impression, Fischler insists the Author isn't a bad guy. "He wants certain things from life that maybe he didn't get," he says. *—Natalie Abrams*

2015 MTV Movie Awards

TV | 8–10PM | *MTV*

Nominees Ellar Coltrane, Halston Sage, and Ansel Elgort all vie for the coveted "Best Old-Timey Name" prize.

Game of Thrones

TV | 9–10PM | *HBO*

SEASON PREMIERE Varys lets Tyrion in on a conspiracy. "Did you know that George R.R. Martin is an anagram for Mr. Ageing Terror? Think about it, man!"

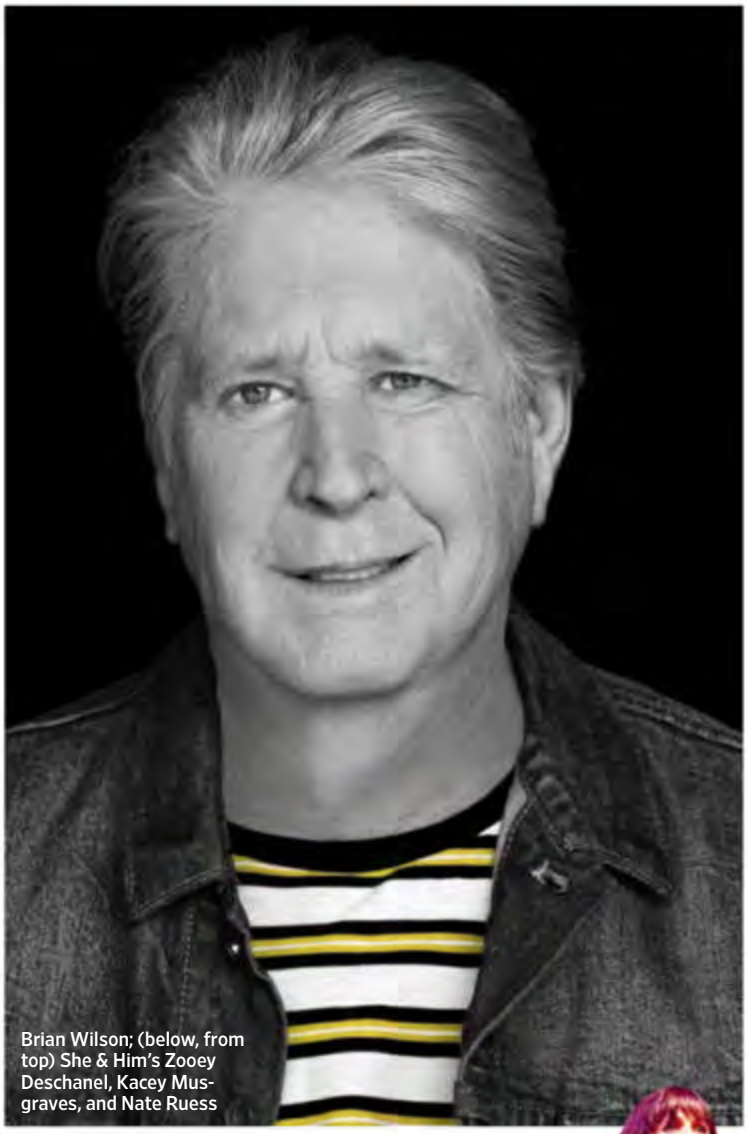
Nurse Jackie

TV | 9–9:30PM | *SHOWTIME*

SEASON PREMIERE The show's final season begins with Jackie in jail. Good thing she got that map of the prison tattooed on her back!

GAME OF THRONES: MACALL B. POLAY/HBO (2); VIKINGS: JONATHAN HESSION/HISTORY; MARVEL'S DAREDEVIL: BARRY WETCHER/NETFLIX; ELVIS COSTELLO: MYSTERY DANCE: KEITH MORRIS/SHOWTIME; POLKA KINGS: REELZ; VEEP: PAUL SCHIRALDI/HBO; ONCE UPON A TIME: JACK ROWAND/ABC

Music



Brian Wilson; (below, from top) She & Him's Zooey Deschanel, Kacey Musgraves, and Nate Ruess

Brian Wilson

No Pier Pressure
POP (CAPITOL)
By Kyle Anderson

THE TITLE OF Brian Wilson's 11th solo studio album, *No Pier Pressure*, is the kind of eye-roll-worthy pun your dad would drop at a barbecue. Wilson gets a pass, though—partly because he's a musical icon (both on his own and with the Beach Boys) who helped reinvent the idea of how pop music could be constructed, and partly because he's 72 years old. There's a fundamental corniness running through *Pressure*, from its glossy soft-rock sheen to its borderline-anodyne lyrics about seaside love. But Wilson sells it pretty well, aided by his legendary knack for effervescent melodies and the presence of dynamic young guests, including Nate Ruess, She & Him, and Kacey Musgraves. Beach Boy pals Al Jardine, David Marks, and Blondie Chaplin show up too, on songs that focus largely on the harmonizing that made them famous. (Those songs are perfectly lovely, though something like "Sail Away" could have easily been shelved in 1963.)

It's the dalliances outside Wilson's comfort zone that elevate *Pressure*, especially the twangy Musgraves-assisted story-song "Guess You Had to Be There" and the twisty roller jam "Runaway Dancer." At this point, Wilson will never top *Pet Sounds* or "I Get Around." Still, even if his latest doesn't add much to his already ironclad legacy, it's undoubtedly a better album than your dad could make. **B**

BEST TRACKS

ON THE ISLAND
A coconut-scented lullaby aided by She & Him

GUESS YOU HAD TO BE THERE
Kacey Musgraves brings bubbly Nashville sass

THIS ALBUM CONTAINS THE FOLLOWING:

JI	S	ZD	OM	A
JAZZY INTERLUDES	SANDALS	ZOOEY DESCHANEL	OCEAN METAPHORS	A CAPPELLA

WILSON: BRIAN BOWEN-SMITH; DESCHANEL: MARK HORTON/WIREIMAGE.COM; MUSGRAVES: RICH POLK/GETTY IMAGES; RUESS: TIM MOSENFELDER/GETTY IMAGES

Old Thugs 'N Harmony

Ray Liotta, who stars in Ed Sheeran's new clip "Bloodstream," is the latest to join a long list of venerable big-screen baddies who've brought their menace to music videos. —ISABELLA BIEDENHARN

ED SHEERAN, "BLOODSTREAM" (2015)
Liotta plays a washed-up rocker stumbling aimlessly around his L.A. mansion, mourning the debaucherous old days, and riding a horse—through his marble foyer! Ah, rich people.

TRAIN, "ANGEL IN BLUE JEANS" (2014)
B-movie antihero and real-life ex-con **Danny Trejo** uses his lip-synching prowess, pistol skills, and handlebar-mustache magic to steal *New Girl*'s Hannah Simone from the town sheriff.

IGGY AZALEA, "BLACK WIDOW" (2014)
While Tarantino scoundrel **Michael Madsen** gets super mad at the lack of cheese on his BLT, waitress Iggy and wifey/costar Rita Ora dream up their own Quentin-style revenge scenarios.

BEACH HOUSE, "WISHES" (2013)
The indie duo's ghostly anthem gets extra chills from *Twin Peaks*' **Ray Wise**, a football coach whose demented halftime karaoke demands an encore...*in your nightmares*.

LADY GAGA, "JUDAS" (2011)
Norman Reedus pauses his zombie slaying to tempt Gaga away from her crown-of-thorns paramour. And wins: The Lady can't resist an unkempt motorcyclist who bathes in beer.

GORILLAZ, "STYLO" (2010)
No one can SWD (squint while driving) like bad-ass baldie **Bruce Willis**, who doesn't let high speeds on a desert highway halt his hot pursuit of scrawny cartoon guys. Yippee-ki-yay, mofos!

THE KILLERS, "MR. BRIGHTSIDE" (2004)
Eric Roberts is a master video villain—he made Mariah Carey go runaway bride in her "We Belong Together" clip—but never more sinister than as a velvety lady-shoving libertine here.

FATBOY SLIM, "WEAPON OF CHOICE" (2001)
The skeleton dance that started it all: **Christopher Walken**'s loose-limbed boogie (and pre–*Peter Pan* flying) makes him the OG of legendary lunatics with fancy footwork.

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ON THE VERGE

Singer-Songwriter James Bay

The British troubadour, 24, spent last year touring with Hozier and just released his acclaimed debut Stateside, *Chaos and the Calm*. He talks barkeeping, Beyoncé, and hat habits with EW. —MADISON VAIN

"Hold Back the River" was a big hit for you in your native U.K. and across Europe, and it's rising in the U.S. now too. Did you think it would be your breakout song when you wrote it?
I suppose I've never really known a feeling of writing something and going, "Oh! It feels like a hit!" But when that was written, it felt...it was a good moment. Funnily enough, it was the last song I wrote on the album. Once that came to life, I felt like it was really the thing that I was looking for.

You worked as a bartender before you were signed to a label. Did watching people drink and lose their inhibitions give you good songwriting material?
A lot of inspiration came in that time in such a bizarre way—the most direct would be the song "Get Out While You Can." I was 20, 21, and even then I didn't feel like I was supposed to be there, but I had to earn money to play gigs. My last bar job employed all these young folks who had their own hopes and dreams outside of working there. So it's a song for them and a song for me.

Do you remember the moment that made you say "Music is what I want to do for a living"?
When I was a kid, there was one afternoon when my dad played "Layla" by Eric Clapton. I heard it and it just destroyed me. I went, "Find me a guitar! I want to make that sound. I want to be whatever that is."

You're already becoming known for your live shows. Whose act is your template for that?
Michael Jackson and Bruce Springsteen—what they do, I'm still obsessed with them as performers. And I look to people like Feist and Ryan Adams for how cool they come across. But I would even say there is so much to be taken from Beyoncé's sheer confidence and power on stage—even for someone who's all about guitars and lyrics.

Taylor Swift has come to see you more than once. Is that weird to even think about?
I've never been an avid listener of her, but it's really cool. It's not like I don't know anything about her, she's a huge star. But just having someone like that telling me, "What you're doing is good," it's a confidence booster.

You're rarely seen without your signature hat. Are you hiding something?
No, in a word. [*Laughs*] But this is entertainment, it's rock and roll, and in a way it's theater as well. There's a mystique, from Michael Jackson's glove to Prince's symbol when he was the Artist Formerly Known As. Without making myself sound bigger than I am, it's become sort of a trademark. I won't wear the hat forever! I don't shower in it, I don't sleep in it. I'm not going to be a 42-year-old man with greasy long hair.

ALSO AVAILABLE

→ SINGLES

RIHANNA "BITCH BETTER HAVE MY MONEY"
If you owe Rihanna any cash—maybe you forgot to Venmo her after lunch last week?—you'd better settle up fast. Because she's mad, she's cocky, and she's got "your wife in the backseat of my brand-new foreign car"—or so she brags on this intriguingly spare, enjoyably brash invoice, co-produced by Kanye (who, let's hope for his sake, is all settled up with her).
B —*Adam Markovitz*

→ ALBUMS

SUFJAN STEVENS
Carrie & Lowell
From dreamy odes to flyover states to multidisc Christmas sets, the indie-folk darling is a master of the theme album. But this time around, the motif is Stevens' private tragedy: the loss of his mother. He spins her failings into trembling lullabies ("When I was three, three, maybe four/She left us at that video store") and his grief into pretty cascades of guitar. With its quiet meditations on mental illness, God, and death, *Carrie* is a hauntingly beautiful bummer.
A– —*Isabella Biedenharn*

RIHANNA: JERRITT CLARK/WIREIMAGE.COM

Books

The Royal We

Heather Cocks & Jessica Morgan

NOVEL

By Hillary Busis

WHAT HOPES AND dreams, fears and insecurities, shameful desires and petty irritations lurk behind the gloriously bouncy waves and flashbulb-ready smile of Kate Middleton—sorry, of Catherine, Duchess of Cambridge? Is she content to play the part of the perfect princess, or does she ever chafe at her golden chains? And what does she really think of Elizabeth II's pastel suits and stiff upper lip?

We'll probably never know. But Heather Cocks and Jessica Morgan, better known as the minds behind the caustically clever fashion blog Go Fug Yourself, have given the matter considerable thought. The result: *The Royal We*, a fictionalized account of Kate and Prince William's courtship in the grand tradition of Curtis Sittenfeld's *American Wife* (about a politician's spouse who is not Laura Bush) and Emma McLaughlin and Nicola Kraus' *The First Affair* (about a White House intern who is not Monica Lewinsky).

Cocks and Morgan's ersatz Kate is Rebecca Porter, an American by birth who's a bit of a Cool Girl: She loves baseball and junk food! She's not looking for a serious relationship! She goes by Bex! Like Middleton, Bex comes from a wealthy but déclassé family—her father invented a sofa/fridge combo called the Coucherator. Like Middleton, she has a gorgeous, attention-grabbing sister. And like Middleton, she gets to be classmates and pals with the heir to the British throne, here named Nicholas, before the two begin clandestinely dating.

Which isn't to say that the novel functions only as a game of "spot the references." While the authors draw heavily from their source material, they aren't slaves to it—see Bex's Stateside origins, or the story's Diana figure, whose death-by-paparazzi is metaphorical rather than literal. More importantly, their characters are lively and quippy enough to register as people instead of tabloid-inspired cutouts—especially Prince Freddie, the roguish Spare to Nick's Heir. The result is a breezy, juicy novel that's like *The Princess Diaries* with fewer made-up countries and more sex—the kind of book you can imagine Pippa sneaking into Kensington Palace. **B+** E

MEMORABLE LINE

"If you believe my unauthorized biography, *The Bexicon*, Nick fell in love with me at a pub on my first night at Oxford, and angels burst into song while rose petals fell from the sky."

Candice Bergen on Dog Costume Parties, Kale, And Murphy Brown

The TV legend, 68, opens up about everything in her new memoir, **A Fine Romance**, which chronicles the past 35 years. —ISABELLA BIEDENHARN

Your first memoir, *Knock Wood,* was a huge success. Why did you want to write a second book?
I didn't want to write a second book. But I didn't really have much to do, and Simon & Schuster said, "You know, we've already paid you this advance." I thought, "Well, I could just give it back to them." But then a few people said, "You know, you enjoy writing—sometimes." But obviously there were many things that I was dreading writing about. I took four years to write it.

What's a typical writing day for you?
Well, I put it off until 11:30 or midnight.

Candice Bergen with her daughter, Chloe Malle, in 1999

The mark of a real writer.
Yeah. [*Laughs*] And then I watch animal videos on YouTube. And then I watch TED talks, and then finally I just get to the end of my rope. I actually watched an animal video that I couldn't find again, of a man ironing his cat. It was the most hysterical animal video. The cat was just on his back on the ironing board, just zoned out. It was so happy—this guy's ironing his tail and his stomach. And then I write until two or three in the morning.

How do you remember everything in such detail?
Well, one of the few intelligent things I did was I kept sporadic journals, and I kept letters and notes from people who were important to me. So I had those to refer to. And that helps. Because I have no memory at all, in fact.

Did you borrow your daughter Chloe's?
Yes! Chloe was very helpful to me. She read the book just to read it, and then she read it again as an editor. And she's been nothing but supportive. She said that she was grateful to have a book about her childhood, so that there'd be a record of that.

You talk about weight a lot in the book—how much you gained when you were pregnant, how you feel you're heavy today.
Well, didn't that come back to bite me on the ass! Obviously I erred on the side of frankness and should have pulled back. When I read that [those passages] went viral, I just thought, "What?" May I just say this? I don't even know how to follow social media. I'm such a primitive person. And I frankly think that people who do follow social media need to get more of a life. But look, I feel that if you're going to commit to doing a book like this, then the least you can do to salvage some kind of self-respect is to be honest about things. Otherwise you just sink into a slough of self-narcissism.

BERGEN: JOHN HUBA; WITH DAUGHTER: COURTESY OF CANDICE BERGEN

But do you think your focus on feeling bad about your own body is at odds with your *Murphy Brown* persona?
I don't see my comments about loving food as negative. Obviously, it's not something you shoot for if you're working toward optimal health. But I just feel that some women go too far in the other direction, in terms of never eating out of enjoyment. I don't enjoy eating with women who only eat kale.

I'm about Chloe's age, and now, as a woman with a job, I can appreciate how groundbreaking *Murphy Brown* was.
That's interesting, because of course, under a certain age, young women haven't heard of *Murphy Brown*. I don't remember if I put it in the book, but Marissa Mayer, who is the head of Yahoo, came up to my daughter at an event in San Francisco and said, "You know, without your mother, I wouldn't have become CEO."

You did put it in! What was it like to be part of such an amazing show?
It was thrilling. Every script, almost, that came across the table just caught your breath. It was so smart, and so wry, and subversive in a way. To be a writer on *Murphy*, you had to be beyond talented as a comedy writer. You had to be extremely well-informed. But for me, the gold standard for scripts was Diane English's scripts. Those had a special music to them that was great.

Did you know there's nowhere to watch *Murphy Brown* online? Even if you're willing to pay? It's not on Netflix or anything.
The show, for reasons unknown, is just irretrievable. On DVD, there's only the first season—the rest of it is not available to buy. It's just weird to me that a character that was so iconic to women during a number of years would have just disappeared.

Who do you think is the closest character we have to Murphy Brown today?
Well, you know, I don't think people have to be Murphy Brown anymore today. Because that path has been trod. Trodden. Who do you think?

Maybe Viola Davis on *How to Get Away With Murder*.
Oh, you mean as a TV character? I don't really watch network TV.

What do you watch?
Well, I watch what the rest of us watch. *House of Cards*, *Downton Abbey*, *Homeland*, *Foyle's War*, all the BBC mysteries.

I can't finish this interview without asking about your dog's costume parties.
When I started dressing my dog up, dog costumes did not exist. So I used Chloe's ballet tutus. But since then, dog costumes are a billion-dollar industry! There are whole catalogs devoted to dog costumes! By the end of 10 years of dog parties, dogs were coming in striped prison uniforms, duck suits... People went to great lengths. Yes, our dog costume parties were legendary. ■

Character Study

After her most famous role, Murphy Brown, came to an end, playing the shrew—or, as she says, "the imperious shrike"—became Bergen's niche

MURPHY BROWN (1988–98)
"Well, Murphy. Murphy was just the most fun to play. The character that I just loved. She came to [series creator] Diane English when she was driving on the freeway in her car."

MISS CONGENIALITY (2000)
"I was old for movies...when I was offered the role as a conniving beauty-pageant director in *Miss Congeniality* with Sandra Bullock."

SWEET HOME ALABAMA (2002) "I played an elitist New York City mayor dead set on breaking up the marriage of her promising son."

SEX AND THE CITY (2002–08)
"My character, Enid, might have been queen of the magazine world, but she was also a desperate single woman."

BOSTON LEGAL (2005–08)
"[My character] Shirley did not suffer fools, she was highly intelligent, tops in her field, had a caustic wit, and was a workaholic."

MURPHY BROWN: TONY ESPARZA/CBS; *MISS CONGENIALITY*: RON BATZDORFF; *SWEET HOME ALABAMA*: PETER IOVINO; *SEX AND THE CITY: THE MOVIE*: CRAIG BLANKENHORN; *BOSTON LEGAL*: CRAIG S JODIN/ABC

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Just out: a book that profiles great women in science, a sequel to *Robopocalypse*, and more. —ISABELLA BIEDENHARN

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Rachel Swaby
In 52 inspiring profiles, Swaby introduces us to women who have changed not only science but the world as we know it.

The Arsonist
Sue Miller
Miller's finely crafted novel follows a woman, just home from 15 years abroad, who takes up with a newspaper editor as an arsonist targets her town.

The Book of Unknown Americans
Cristina Henríquez
As a Mexican family give up their comfortable lives to settle in the United States, the limits of their dreams are tested.

Desperate Characters
Paula Fox
Fox's short novel, first published in 1970, is packed with lucid insights as a rabies bite unravels a Brooklyn marriage.

Robogenesis
Daniel H. Wilson
In the sequel to *Robopocalypse*, it's been three years since the global robot uprising. But there's a new enemy in town, and old foes may need to join forces to survive.

Overwhelmed
Brigid Schulte
Always exhausted? Never enough time in the day? Schulte's examination of our leisure time—or, rather, the lack of it—will resonate with you.

Fourth of July Creek
Smith Henderson
Like the body of water in the Montana wilderness that gives this novel its title, this tale of a rural social worker wends its way through territory that's treacherous and beautiful.

The Homing Instinct
Bernd Heinrich
Heinrich's lively scientific read explains how birds, butterflies, and other animals return to the same place each year.

Hotel Florida
Amanda Vaill
This nonfiction account of the Spanish Civil War—featuring the likes of Martha Gellhorn, Ernest Hemingway, and Robert Capa—reads like a novel.

The Distant Marvels
Chantel Acevedo
Acevedo's novel, set in 1963, is wrapped around the lives of seven Cuban women as a deadly hurricane takes aim at the island.

PHOTOGRAPH BY VIRGIL BASTOS

Making Them Sick

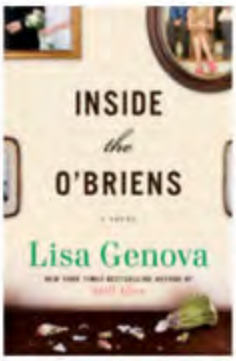
Lisa Genova, the brain behind Alzheimer's best-seller *Still Alice*, knows that particular organ well. She has a Ph.D. in neuroscience from Harvard and uses it to write gripping fiction about people struggling with terrible illnesses. —ISABELLA BIEDENHARN

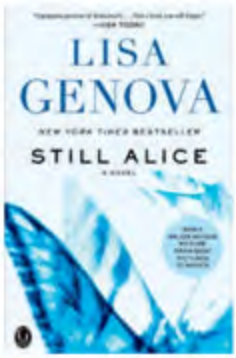
LISA GENOVA'S fiction captures the trials of the human spirit in the face of grave neurological disorders. Her characters' pain feels acutely real, though she herself hasn't been afflicted with the conditions. One of the reasons her novels ring so true is that she's become a master researcher.

To create the character of a Boston cop named Joe who's diagnosed with Huntington's disease in her new novel *Inside the O'Briens*, Genova shadowed a Boston police officer. "I'd go on ride-alongs. I've been in a jail cell, I've gone to the roll-call room, and I tried on a bulletproof vest," she says. Joe's daughter Katie, a yoga instructor, wrestles with the idea of genetic testing to find out if her own future includes an HD diagnosis. Genova went so far as to take a 200-hour yoga-certification course to understand how it would inform Katie's decision.

To sharpen her writing, Genova took acting classes. "Acting taught me some really important things about writing," she says. "Like, if you want to go for grief, you don't pretend to be grief-stricken. You have to figure out a way to actually be grief-stricken."

You might think a dark cloud follows Genova. Her 14-year-old daughter worries she'll become depressed: "She's like, 'Mom, are you ever going to write about something happy?'" But Genova doesn't see it that way. "I just learn so much from the people who I come to meet that it feels like I grow as a person with every book I write. And that doesn't feel depressing—that feels really lucky."





Julianne Moore in *Still Alice*

QUICK TAKES

Simon vs. the Homo Sapiens Agenda
Becky Albertalli
YOUNG ADULT

Adults who read this coming-out/coming-of-age novel will probably wish it had been around when they were kids. But really, it's so of-the-moment it couldn't have been written any earlier. Teens may be grappling with sexuality at a time when gay marriage is legal in most states, but that doesn't make their struggles less real. Simon Spier, a 16-year-old Harry Potter fanatic, is goaded out of the closet after a classmate discovers his emails to a pen pal. Albertalli paints a stunningly three-dimensional, cliché-free world for Simon that bursts with unforgettable characters. Savor it, because you'll read it for the first time only once. Worthy of *Fault in Our Stars*-level obsession. **A** —*Stephan Lee* E C A

The Fifth Heart
Dan Simmons
NOVEL

It's a team-up you definitely never would have expected: Sherlock Holmes and Henry James. As strange as that pairing may sound, Simmons makes it work in this Victorian-era murder mystery. He combines the central dynamic of Conan Doyle's original Holmes stories—two opposite personalities working together to solve a crime—with the effusive prose and upper-class pageantry of a James novel. Though there are a few too many historical figures (Mark Twain, Theodore Roosevelt, and even Grover Cleveland!), as well as some heavy-handed exploration of the relationship between authors and fictional characters, this remains an engrossing literary mash-up. **B+** —*Christian Holub* E C A

Meet Me in Atlantis
Mark Adams
NONFICTION

During his long quest to find the mythical underwater city, Adams actually interviewed someone known as "the world's most respected Atlantologist." (Seriously.) But to find a legendary city that may never have existed, those kinds of encounters need to happen—and indeed they keep Adams' book above water, zipping between far-flung parts of the world while discussing esoteric ideas. Despite the academic bent (get ready for ancient Greek philosophy and modern archaeological debates), Adams maintains a journalistic skepticism and a buoyant sense of humor, making *Atlantis* a gripping journey even if (spoiler alert!) he never reaches the drowned metropolis. **A–** —*Kyle Anderson* E A

GENOVA: GREG MENTZER; MOORE: JOJO WHILDEN

Stage

Carey Mulligan and Bill Nighy (*Skylight*); Ben Miles and Lydia Leonard (*Wolf Hall*); Matthew Morrison and Kelsey Grammer (*Finding Neverland*)

Breaking Down Broadway's Spring Season

WHAT'S TRENDING on Broadway? Not the jukebox musicals and frothy indulgence projects from seasons past, that's for sure. This spring's theater favors highbrow over Hollywood, though there's no lack of star power among A-list women dominating the box office—Helen Mirren (*The Audience*) and Carey Mulligan (*Skylight*) are filling seats as easily as Broadway divas Kelli O'Hara (*The King and I*) and Chita Rivera (*The Visit*). (Larry David's death comedy *Fish in the Dark*, however, remains the season's top seller.) There's also a marked return to classicism: grand but not gaudy revivals of *The King and I* and *Gigi*, and adaptations of *An American in Paris*, *Wolf Hall*, and *Doctor Zhivago*, each hoping to be the hottest period piece this side of the 20th century (not to be confused with the madcap tuner *On the Twentieth Century*). Even with the added flair of glitzy movie-turned-musical *Finding Neverland* and the operatic comedy *Living on Love*, Broadway wants you to think this season. Or, at the very least, admire all the pretty costumes. As the heartbeat of Tony Awards season draws near, EW checks in with the stars and creative minds behind the shows you should know this spring.

—MARC SNETIKER AND ESTHER ZUCKERMAN

IT SHOULDA BEEN YOU

A Tale of Two Davids

David Hyde Pierce (far right) makes his Broadway-directing debut with the original musical comedy *It Shoulda Been You*, featuring **David Burtka** (right) as a manic groom on his wedding day. "After performing and getting all sweaty, there is often a standing ovation," Burtka jokes of the similarities between appearing on Broadway and marriage, while his director is quick to point out the difference: "One is a life-changing religious experience, the other is marriage," Pierce laughs. "But they both involve unions."

GIGI

"I'm like, Do I have to go back to film? I absolutely adore being in the theater. I love the rehearsal process, I love being on stage, I love only having one shot to get it right. It's left such a lasting impression on me that I kind of don't want to leave."

—VANESSA HUDGENS

SKYLIGHT: JOHN HAYNES; WOLF HALL: JOHAN PERSSON (2); BURTKA, PIERCE: ANDREW ECCLES (2); HUDGENS: MATTHEW MURPHY

PSST! *Hamilton*, **Lin-Manuel Miranda**'s (*In the Heights*) smash Off Broadway hip-hop musical about America's oft forgotten Founding Father, makes a leap to the Great White Way this July. If you're wise, you'll be an early adopter and join the revolution!

HAND TO GOD

TYRONE TALKS

In the underdog comedy *Hand to God*, a demonic puppet takes hold of a shy loner (Steven Boyer). Broadway's newest star might also be its most foulmouthed.

How does it feel being the only puppet on Broadway?
I don't have to compete with any other puppets. It's nice being the only one in town.
Well, there's *Avenue Q*.
Yeah, I saw that s---. I auditioned for it, like, eight times. I sang some s--- from *Pippin*. I learned to tap-dance, even though I don't have feet. It didn't get me anywhere.
What's the hardest part of doing eight shows a week?
It's an old theater, so moths are a big problem. Also, sharing the stage with Steven Boyer. That guy has his hand up my ass all day long.
How do you kick back after the show?
We hang out in my dressing room. The other night, Kermit showed up. We snorted some rails off of Grover's ass. That guy's a trip! He'll do anything when he's wasted.
Are you too raunchy for Broadway?
No way. This show's for the whole family. Bring the dog, bring the cat. Babies drink for free.

THE AUDIENCE

How to Quick-Change the Queen

How does **Helen Mirren** tastefully change costumes on stage in front of 1,000 people every night? *The Audience* designer Bob Crowley explains:

"It was the most daunting task of the whole project. The script is not written chronologically, so the first question that Stephen Daldry, the director, and I posed to each other was 'How on earth can we do this?' And it was the first question Helen Mirren asked us, too. It was the thing that intrigued her most, actually. About six months before we opened, we worked out how two cast members would come on stage, [block her], and swap out her dress and her wig. You want to protect her dignity as a woman and as a monarch. It's a piece of magic, and if you're noticing it, I haven't done my job properly!"

ON THE TWENTIETH CENTURY

Stuck on a Train With Kristin Chenoweth? We're In!

In Comden and Green/Coleman's manic musical *On the Twentieth Century*, Peter Gallagher woos Kristin Chenoweth during a zany train journey from Chicago to New York. The brassy Broadway icon tells us the four other charmers she'd like to, um, ride the rails with. "The reason: Hot! And I don't think we'd be playing canasta!"

SIMON PEGG

MICHAEL KEATON

IDRIS ELBA

RUSSELL CROWE

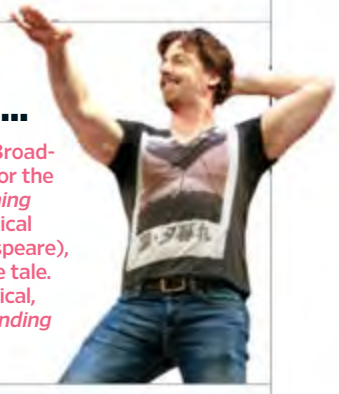
THE KING AND I

DUSTING OFF OLD DANCE MOVES

The famous second-act ballet in the revival of *The King and I* is now "right in your lap," according to Christopher Gattelli, who adapted Jerome Robbins' original choreography for the new production starring Kelli O'Hara and Ken Watanabe. Thanks to Lincoln Center's thrust stage, "Instead of having [the ballet] presented flat like you would in a proscenium, the way it's normally done, you get to see the ballet from all different sides," the choreographer says. "The patterns become a little bit more three-dimensional. It's been really exciting for everyone to see the ballet in your face, as it were."

And the Tony Award for Best New Musical Goes To...

Like Oscar movies in December, 40 percent of Broadway's new shows will open in April to compete for the Tony Awards. Among the front-runners: *Something Rotten!*, about two brothers who invent the musical (**Christian Borle**, right, in rehearsal, plays Shakespeare), and *Fun Home*, a poignant lesbian coming-of-age tale. Both are buzzing as early favorites for Best Musical, though it's unlikely that Peter Pan origin story *Finding Neverland* will go down without a (sword)fight.



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MIRANDA, *HAND TO GOD*, *THE AUDIENCE*: JOAN MARCUS (5); CHENOWETH: JEMAL COUNTESS/GETTY IMAGES; PEGG: PACIFICCOASTNEWS; KEATON: C FLANIGAN/GETTY IMAGES; ELBA: TAYLOR HILL/GETTY IMAGES; CROWE: MARC PIASECKI/GC IMAGES; *THE KING AND I*: PAUL KOLNIK; BORLE: WALTER MCBRIDE/GETTY IMAGES

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

NBC announces reboot of *Coach*. What, were the rights to *Homeboys in Outer Space* unavailable?

HBO cancels *Looking*, and just like that, *Bar Rescue* is once again the gayest show on TV.

Harper Lee reveals *Go Set a Watchman* cover. Or at least someone revealed it and said she did.

Calvin Harris and Taylor Swift spotted at Whole Foods together, meaning they're either having sex or just buying couscous.

Gene Simmons teaming with WWE to make horror movies, presumably based on this sentence.

Disney plots live-action *Mulan*, yet again leaving Pocahontas to cry alone to the blue corn moon.

The night is dark and full of spoilers.

Downton Abbey to end after six seasons, or 480 ruined salmon-mousse tarts, *Daisy!!!*

Did Kym Johnson and Robert Herjavec just impregnate our TV?

Hey, Jay Z, we're so excited to listen to Tidal! This is her, right?

After the excellent DESPY Awards on *Drag Race*, we nominate RuPaul to produce next year's Oscars.

Marvel's Daredevil unleashes our superpower: non-stop couch sitting.

Ed Sheeran crashes a wedding, since there's obviously no way he'd go to a shower.

Easy on the eyes, hard on the news—welcome to *The Daily Show*, Trevor Noah.

Younger's Sutton Foster is lovely and beautiful, but she passes for 26 like Bullseye passes for a square.

Helen Mirren wants to be in the next *Fast & Furious*, although they'd likely have to change the title to *Moderate & Indeed Quite Levelheaded*.

It's 12 p.m. and Zayn is officially out of One Direction. Do you know where YOUR crying teen is?

Destiny's Child reunited for one brief song at the Stellar Gospel Music Awards before scheduling conflicts forced Michelle Williams to return to obscurity.

LOOKING: JOHN P. JOHNSON/HBO; *DEADPOOL*: @IANCITYREYNOLDS; HARPER: DAVID M. BENETT/GETTY IMAGES; SWIFT: STEVE GRANITZ/WIREIMAGE.COM; *GAME OF THRONES* (FROM TOP): MACALL B. POLAY/HBO; HELEN SLOAN/HBO (2); *DOWNTON ABBEY*: CARNIVAL FILM & TELEVISION LIMITED 2012 FOR *MASTERPIECE*; *DANCING WITH THE STARS*: ADAM TAYLOR/ABC; *MARVEL'S DAREDEVIL*: NETFLIX; *DESTINY'S CHILD*: GETTY IMAGES; MIRREN: PAUL ZIMMERMAN/WIREIMAGE.COM; ZAYN MALIK: JASON MERRITT/GETTY IMAGES; *YOUNGER*: TV LAND; NOAH: COMEDY CENTRAL; TILDA SWINTON: GARY GERSHOFF/WIREIMAGE.COM; SIMMONS: KEVIN WINTER/GETTY IMAGES; *MULAN*: DISNEY; *COACH*: ABC

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